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VUEWEEKLY

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BEST OF 2006

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EDUCATION
2007
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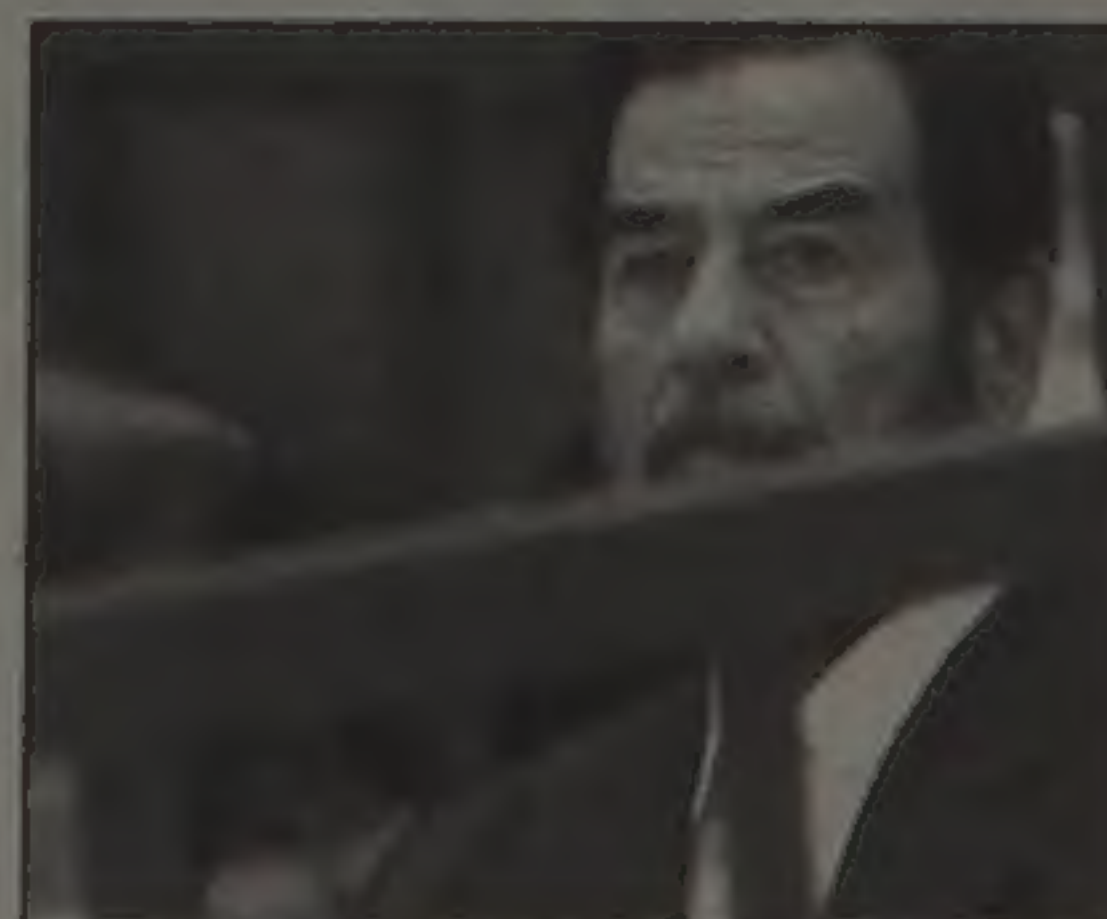
ON THE COVER



BEST OF 2006

We're not at all sure that you care what we think, but we're going to tell you anyway. Flip through these here pages and you'll get your fill of the newsmakers, and the bits of art and music that got stuck in our minds better than a bad Toto song.

NEWS



YEAR ACCORDING TO GWYNNE DYER / 6

"The thing about real-life turning points is that you can only be certain that you have passed one some time after the fact, but 2006 felt like the year when we reached the global tipping point on the issue of climate change." —Gwynne Dyer, world affairs expert

FILM



LUNACY / 37

"Today, art is all but dead anyway. In its place is a kind of a trailer for the reflection of the face of Narcissus." —Jan Svankmajer, Czech director

MUSIC



ALEJANDRO ESCOVADO / 42

"I got into music because I wanted to be a filmmaker. When I was a student in San Francisco, I was working on a project about a band that couldn't play. That band wound up being the Nuns." —Alejandro Escovado, accidental musician

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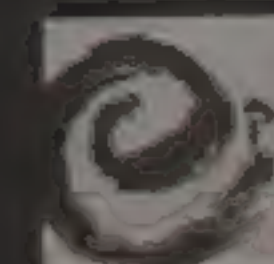
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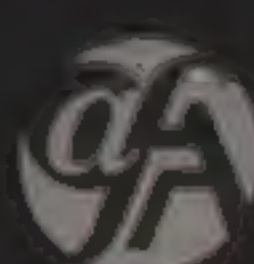
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Candid camera phone

BRYAN BIRTLES / bryan@vueweekly.com

For a second, let's put aside the moral quagmire that is the capital punishment debate and just talk about the journalistic implications of the two very different pieces of video showing Saddam Hussein's execution that are now widely available.

Although still shots and videos from camera phones have made their way into mainstream news reporting in the past—the London Underground bombings (not to mention Michael Richards's N-bombs) come to mind—those images and video were presented in lieu of any "official" news cameras being at the scene. When the pictures emerged from London and made it onto the front page of newspapers around the world, it was heralded as a step forward for citizen-based journalism, but at the same time you had a feeling that these pictures were used only because the newspapers didn't have other options.

Now the situation is different. Conventional media stuck to the official video of the hanging released by the Iraqi government not because they had to, but because they chose to. By now everyone who wants to see the camera phone video has seen it on the internet, so at this point it wouldn't even be worth it for any conventional media outlets to show it. The official video cuts off before the platform comes out from under Hussein's feet and doesn't include anything near as ghastly as the final image on the cellphone capture: Hussein's neck bent to the right, his tongue out and eyes open, noose still around his neck, body swinging softly.

Other than the gruesomeness of it all, the cellphone video also has another advantage over the official one: sound. If the cellphone video hadn't come to light, we may never have known the despicable way that the Iraqi government carried out this execution. Whether or not you think Hussein was a terrible person (I tend to think he was), there is no excuse to taunt him in the seconds before his death. Way to make a war criminal and convicted mass murderer look like the pinnacle of class and restraint, morons.

So at this point, citizen journalism really has taken a huge step forward by showing you something that no one else was willing to let you see. Conventional news is by no means dead, of course, but it will be interesting to see whether this event furthers the divide between citizen-based and conventional news or if it causes traditional media outlets to quit censoring information. Let's hope for the latter. ♥



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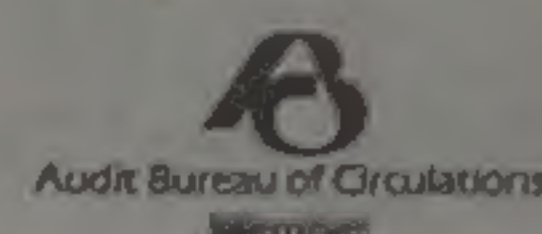
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City of Edmonton wants more rats

'SNITCH LINE' ENCOURAGES STAFF TO TELL ON COWORKERS

ROSS MOROZ / ross@vueweekly.com

It just got a whole lot easier for Edmonton's municipal workers to tattle. As of Tue, Jan 2, a toll-free phone line began taking calls from city employees looking to anonymously snitch on their colleagues for "misconduct."

The City's roughly 9 000 employees were notified of the new service by a memo included with pay stubs distributed the day the system became operational. Employees can make a complaint by calling the "snitch line," as it's been nicknamed, and can either talk to an operator or leave a message outlining their accusations. A website, to which employees can login to make a complaint anonymously, has also been set up.

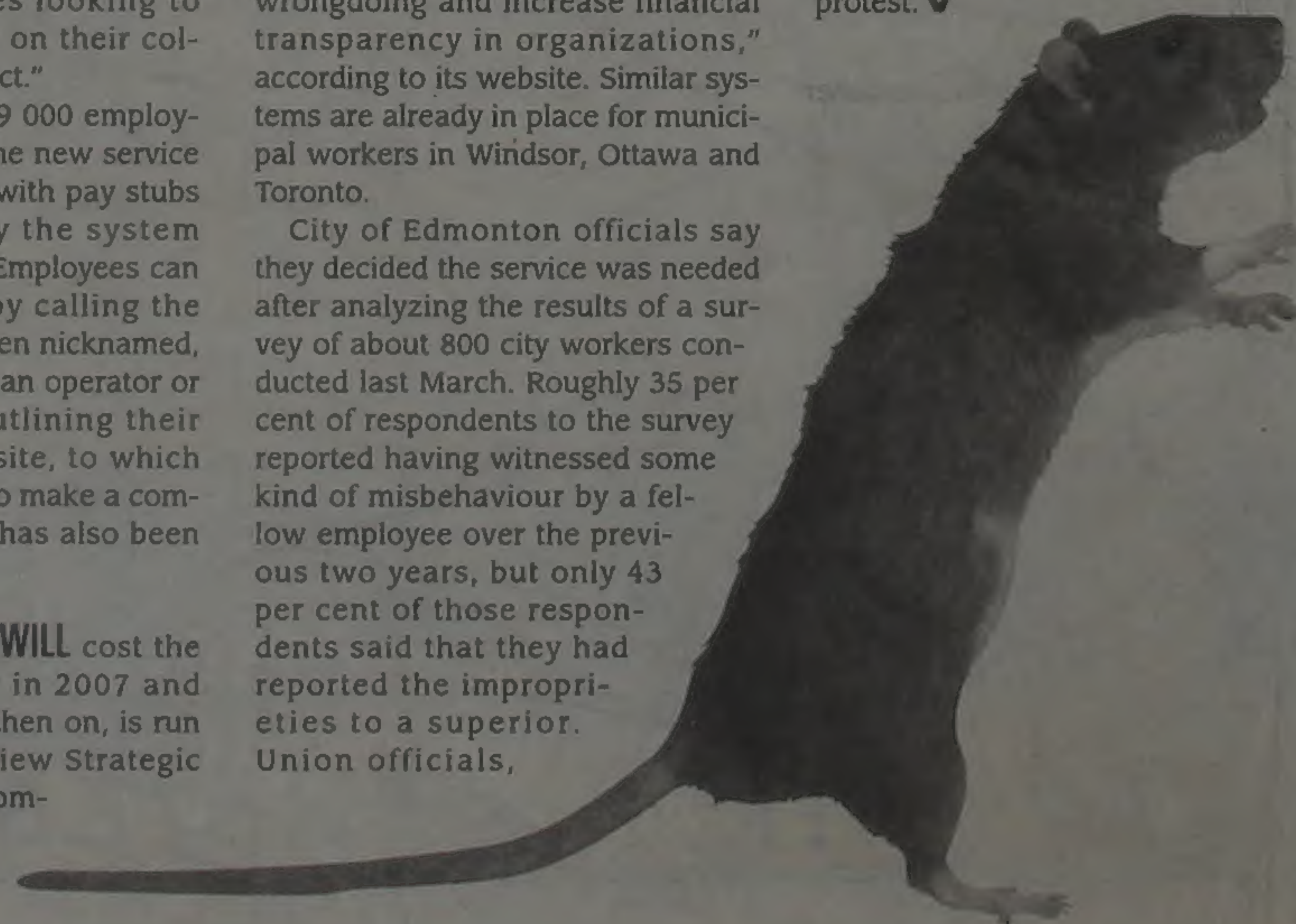
THE SERVICE, WHICH WILL cost the city \$30 000 a year in 2007 and \$25 000 a year from then on, is run by Toronto's ClearView Strategic Partners, a private company that provides an "ethics reporting/whistleblower

NEWS | TATTLING

solution that is used to monitor wrongdoing and increase financial transparency in organizations," according to its website. Similar systems are already in place for municipal workers in Windsor, Ottawa and Toronto.

City of Edmonton officials say they decided the service was needed after analyzing the results of a survey of about 800 city workers conducted last March. Roughly 35 per cent of respondents to the survey reported having witnessed some kind of misbehaviour by a fellow employee over the previous two years, but only 43 per cent of those respondents said that they had reported the improprieties to a superior. Union officials,

however, do not approve of the service, and union representatives walked away from consultations regarding the system held last May in protest. ♥



New dog, same old tricks for Alberta in 2006

INCOMING AND OUTGOING PREMIER GAVE US PLENTY TO BARK ABOUT THROUGHOUT THE YEAR OF THE DOG

SHANNON PHILLIPS / shannon@vuwweekly.com

The focus was on leadership in Alberta politics this year, as the country's most popular premier was replaced by a relative unknown. While most people probably still don't know the new chief's name, a look back at how Ed Stelmach came to sit in the Premier's chair gives us some hints as to what we can expect from the province's ruling party as we coast toward an election in the coming year.

JANUARY Leadership contestant Mark Norris discloses his list of donors to his leadership campaign in late December 2005. All other declared candidates pledge to do the same in response—but decline to do it at the time.

Also in January, the blueprint for healthcare privatization, the "Third Way," begins its striptease. Initial announcements simply reference new directions and innovations in health care. Alberta's trade unions, backing Friends of Medicare, prepare a full menu of billboards, community forums, rallies and even TV and radio advertising to ensure health privatization doesn't skid by unopposed.

FEBRUARY The Legislature reconvenes. House Leader Dave Hancock announces the line-up of legislation and other changes. Hancock insists that the government's legislative agenda is mostly "evergreening" and "pruning" old laws—nothing to see here, he declares. No details of expected healthcare changes are disclosed; neither are the major changes to the tuition fee policy, even though Hancock was the Minister of Advanced Education and even though the changes were sprung upon students with little notice only a few weeks later.

The government's Speech from the Throne, which outlines Klein's priorities for the coming session, doesn't make mention of the Third Way at all. The Alberta Liberals mistakenly—and naively—declare the Third Way "dead in the water."

What was really going down behind the scenes was serious dithering on a communications strategy for health privatization; as the government knew full well that Klein's popularity was severely waning, the Conservative caucus was nowhere near to being united behind the

ALBERTA POLITICS BEST OF 2006

scenes and that grassroots Conservatives, set to vote on Klein's leadership in March, were not entirely supportive of health privatization.

With his first questions to Klein during the session's first Question Period, NDP leader Brian Mason declares that "Albertans who are puzzled by the strange omission of the so-called Third Way in yesterday's throne speech should mark March 31 on their calendars. That's the day the Tory Party faithful vote on the Premier's leadership. In other words, Albertans are being kept in the dark about the government's secret plan to privatize health care because the Premier is worried about his leadership... Why is this Premier keeping the government's plans for private, two-tier health care secret until after the upcoming vote on his leadership?"

Preliminary details on the Third Way are announced early—just the following week—after Mason insists that the plan to privatize health care was far from "dead in the water."

MARCH The Alberta government brings in their budget—a document that wildly underestimates spending on health care, education and infrastructure. The estimates are so unbelievably out of whack that Klein and company need to reconvene the Legislature just five months later in order to approve an additional billion in spending.

Rural Conservatives express concern about healthcare privatization, saying that allowing doctors to practice in both a private and public system will poach what doctors remain in rural centres. Notably, Ed Stelmach

is not one of the rural Tories who objects to the plan.

On Mar 31, Ralph Klein is humiliated after receiving a 50 per cent approval rating from his party's members. He announces his retirement within a few days. The Tory leadership race is officially on.

Perceived leadership front-runner Jim Dinning announces cautious support for the Third Way for health care. He also advocates for "health spending accounts"—a system by which Albertans would be given a pot of money they can use to "choose" care from private or public providers. Later, it is revealed that Dinning's

is forced to back down on the controversial healthcare changes. The health ministry vows to continue "innovations" for health care.

MAY Leadership candidate Ted Morton introduces a private member's bill that would allow marriage commissioners to discriminate against same-sex couples who wish to marry; additionally, the bill would allow teachers to refuse to teach about equality for the lesbian, gay, bisexual and transgendered communities in schools. The bill is voted down, but Morton vows to bring it back in the future. Later on in the year, Premier Ed Stelmach admits

the issue may again resurface, given the extent to which Stelmach owes his premiership to Morton supporters.

The province also introduces surprise changes to the tuition fee policy, allowing the policy to be changed behind closed doors at the cabinet table rather than requiring that changes be made in the Legislature. Student groups oppose the change; university administrators appear to support it with their silence.

SEPTEMBER After passing a billion dollars of extra spending in an unusual summer session of the Legislature, Premier Ralph Klein admits the province had no plan to deal with the tarsands boom.

NOVEMBER The Auditor General releases his annual report, revealing massive fraud at AADAC (\$300 000 by one person), \$3 000 in illegal donations to Aboriginal Affairs Minister Pearl Calahasen by Metis Settlements and a \$200 000 bungle at Lakeland College, where immigrant workers were swindled out of tuition money and paid little for apprenticeships.

On Nov 25, Jim Dinning comes in first on the first ballot of the race to replace Ralph Klein. Ted Morton, a

virulent social conservative, places second. Dinning's machine goes into overdrive—within two days, a full complement of radio ads, speeches and a media blitz emerges, all attacking Morton.

DECEMBER Ed Stelmach emerges the winner and the new Premier on Dec 2, as Ted Morton's supporters choose Stelmach as their second choice, putting Stelmach ahead of Dinning. The surprise victory over Dinning shows a backlash against the Calgary establishment that supported Dinning (long-time Klein supporters), and a triumph of old-fashioned organization over glitzy media campaigns.

Dinning's defeat also shows the relatively weak organization of sitting Conservative MLAs; 38 current MLAs supported Dinning, but failed to deliver enough votes from their ridings. As in the 2004 general election, the biggest problem plaguing the Tory machine is the apathy that accompanies boom times.

Stelmach appoints his cabinet and is widely criticized, even by his own MLAs. Former infrastructure minister Ty Lund, bitter at having been disabused of his extra ministerial salary and demoted to back-bench status, calls Stelmach's cabinet "so unprofessional it's unbelievable." Other former cabinet ministers such as Calgary's Gary Mar and Lethbridge's Clint Dunford express their dissent, as they too are unamused at being dumped from the cushier salaries and higher profile of the front bench.

Stelmach's cabinet drops three women, two people of visible minority and substantially reduces Calgary's representation. The new premier defends his decision to cut women out of cabinet, making vague and as-yet unsubstantiated commitments about electing more women in the next election.

After having promised to disclose his donors to his bid for the leadership, Stelmach tells the press that he will only disclose the names of those who "agree to be named," and has yet to make good on the promise. Later, it is revealed that the new Premier's campaign remains \$300 000 in debt, but Stelmach does not say how the debt will be repaid, and does not commit to disclosing the names of those who haul his campaign out of debt. ▽



financial and insurance services company, Great West, wholly owns a subsidiary called Acure Health, a corporation dedicated to providing private health care. Acure would have been a direct beneficiary of the Third Way. Later, Dinning backs away from his support for health privatization, as it becomes clear that Albertans aren't buying it.

APRIL Klein's health minister, Iris Evans—a proponent of health care privatization under the Third Way, and a loyal Ed Stelmach supporter—

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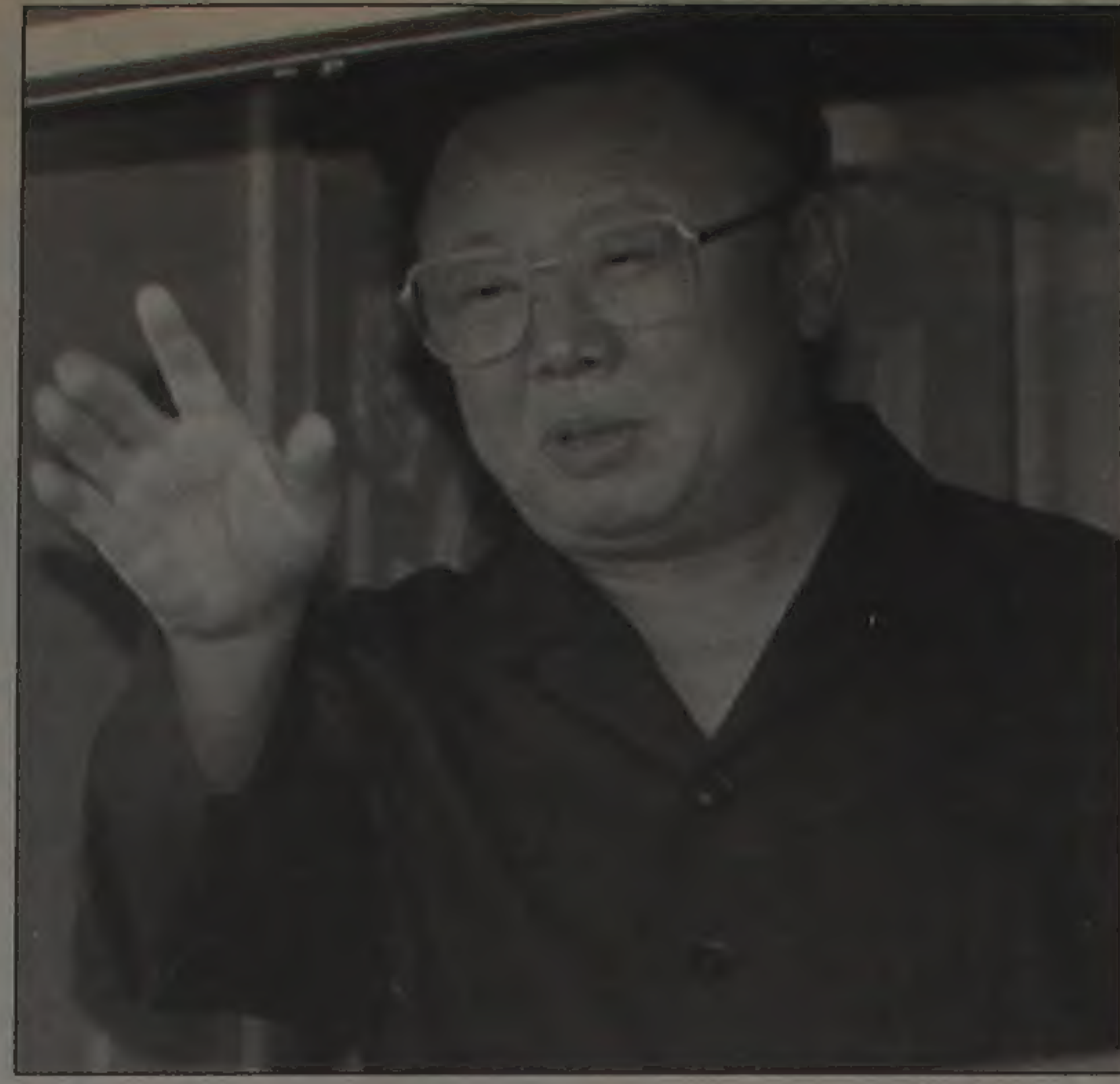
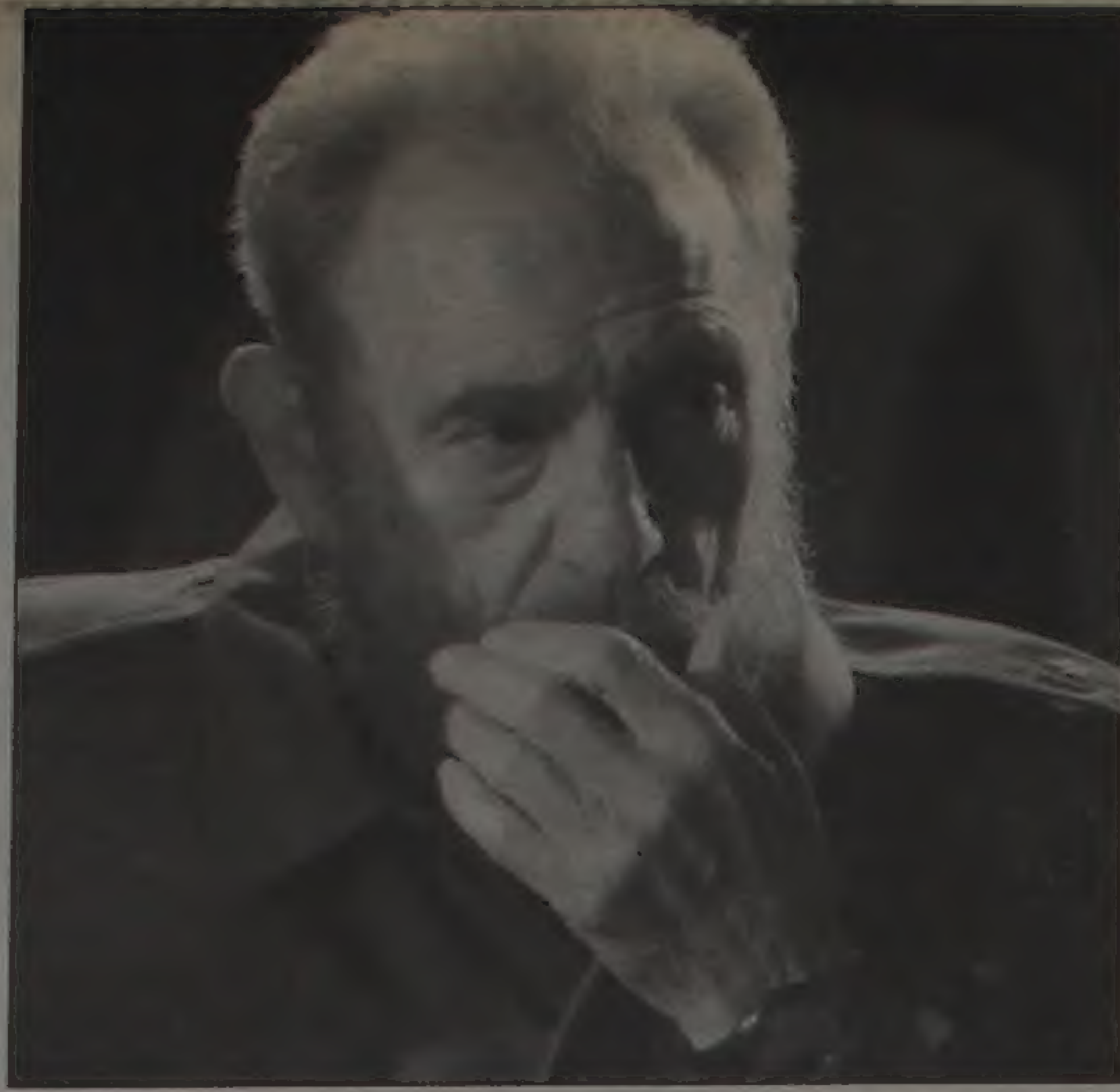
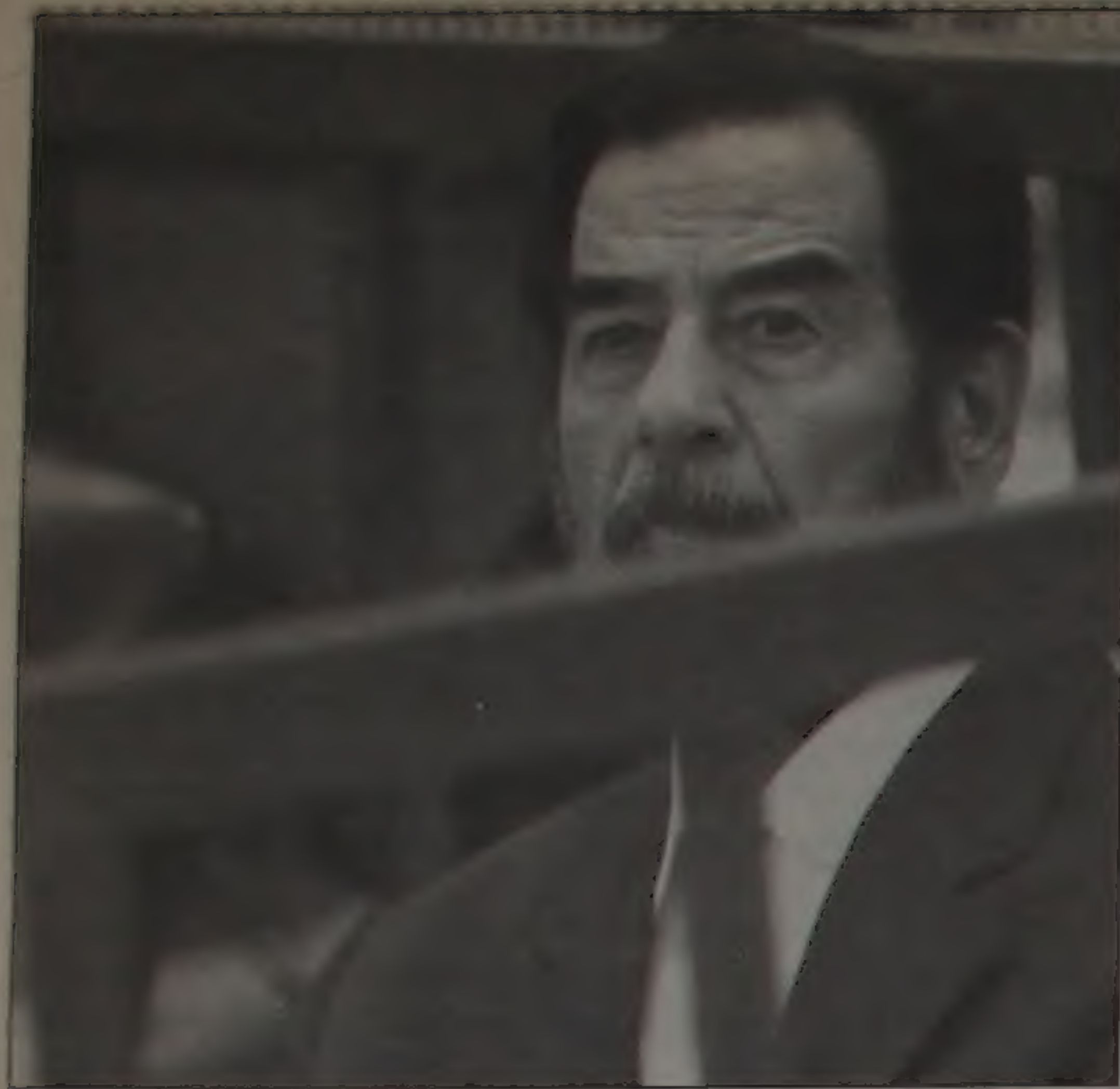


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Once upon a time in the Western world ...

POWER INCREASINGLY SHIFTED TO THE DEVELOPING WORLD IN 2006: DYER

COMMENT | DYER STRAIGHT

GWYNNE DYER
gwynne@vuwweekly.com

It's been one of the slower years, in hard-news terms: no great events, few surprises and no real shocks. But as the little events accumulated during 2006, the shape of the future gradually became clearer in three important dimensions.

It is now clear that America's moment in the Middle East is coming to an end. It has been a rather long moment—the United States has called most of the shots in the region since the 1960s—but recently it has turned into a classic case of imperial over-stretch. So we will soon find out if a strong American presence really was vital for all of those years to keep the oil flowing, to keep the “crazies” from seizing power and to keep Israel safe.

The catastrophic Iraq adventure is the main reason that the US public is turning decisively against further American military involvement in the Middle East, but the growing debacle in Afghanistan and even the botched Israeli assault on Lebanon in July add to the impression that US foreign policy in recent years has been little more than crude militarism. Counter-productive militarism, at that, and American voters do not like the taste of failure. So how far will the US withdrawal go?

All the speculation early this year about American military action against Iran to destroy its alleged nuclear weapons program now sounds preposterous; Iran will be the new great power in the Gulf, and there is nothing that the US can do about it. Syria will do what it wants in Lebanon, confident that neither the United States nor Israel will intervene to stop it. The US navy will still hang around the eastern Mediterranean and the Gulf and Israel will still get lots of American money and weapons, but six months after President Bush leaves office in early 2009 there will probably be no American “boots on the ground” between Morocco and Oman.

Will disaster ensue? Probably not, except in Iraq (where it has already arrived) and perhaps in Lebanon. Except for those two countries, the Middle East is a massively stable area where no regime has been overthrown since Iran in 1979. Many of the region's other countries also contain aggrieved religious and ethnic minorities, but the awful price that Iraqis and Lebanese paid when the status quo was destroyed makes people elsewhere very reluctant to consider radical change. The legions are going home, but the barbarians are not at the gates.

THE SECOND BIG CHANGE that became indisputably clear in 2006 was the shift of the world's economic centre of gravity. For centuries it has been in the European-North American part of the world, but the emerging economies elsewhere are now big enough to have a decisive impact on the global economy. Oil surged to almost \$80 a barrel in mid-year as demand for imported oil in China and India dramatically exceeded supply, and the prices of minerals, timber and even grain soared for the same reason. But the new pattern goes well beyond this.

The familiar business cycle of boom and bust has been more or less synchronized internationally for over a century, but it was always driven by what was happening in the big Western economies plus Japan. It's almost seven years since the last recession, so we are due or even overdue for another by now—but there's no sign of it.

The big developed economies are forecast to grow at a rate of only 1.5 to 2.5 per cent next year, but Eastern Europe, Russia and South Africa are growing at 5 per cent or better, and the major Asian economies (apart from Japan) at 7 per cent or better, so overall growth in the global economy will be healthy enough to avoid a recession. This is not to say that the business cycle has been abolished forever, but rather that the timing of the next downturn probably depends as much on decisions made in Beijing, Moscow and New Delhi as it does on the traditional decision-making centres in the US,

Western Europe and Japan.

And the third change ... this is harder to pin down, because the thing about real-life turning points is that you can only be certain that you have passed one some time after the fact, but 2006 felt like the year when we reached the global tipping point on the issue of climate change.

There is still a great deal of denial, especially in North America, and there were no dramatic new global agreements. Nevertheless, the avalanche of new data confirming the scale and speed of climate change and the distinctly chastened tone of the climate-change deniers both suggested that the debate is shortly going to move from the hypothetical realm to the world of real politics.

This does not mean that new global agreements will be forthcoming in the next year or so. In the United States, the headquarters of denial on climate change is co-located with the head office of denial on Iraq, and no basic change of policy at federal level is likely on either topic until Mr Bush leaves the White House. But when Arnold Schwarzenegger, the Republican governor of California, signed a bill last August committing the most populous state to get back down to 1990 emission levels by 2020, it was clear that the resistance in the United States is starting to crack. And once the United States starts taking the issue seriously, dramatic things could happen quite quickly.

IN MORE LOCAL POLITICS, the year's most dramatic changes were in Asia, where the civil war in Sri Lanka resumed after a long cease-fire, the Thai army overthrew the elected government, the king of Nepal lost a confrontation with his people and may yet lose his throne—and North Korea tested a nuclear weapon.

It was a very small nuclear weapon, and North Korea may not have many more, but it was a nasty reminder that North-east Asia is potentially the scene for a military confrontation between the world's greatest military powers. Nowhere else but around the Korean peninsula do the armed forces of China, the United States,

Russia and Japan operate in such close proximity, and Pyongyang's actions are not exactly predictable. If you were looking for a ninth nuclear weapons power, North Korea is just about the last place you would have chosen.

In Latin America, existing left-wing governments in Brazil, Venezuela and Chile won re-election, while the so-called “pink tide” carried other leftist leaders to power in Bolivia and Ecuador. Some would argue that the return to power of Daniel Ortega in Nicaragua and Alan Garcia in Peru were also election victories for the left, but it would be fairer to describe those men as ex-leftists—and the left-wing challenger for the Mexican presidency narrowly lost, guaranteeing the largest Spanish-speaking country another six years of conservative government. Moreover, the most left-wing Latin leader of them all, Fidel Castro, fell gravely ill and may never return to power, which casts considerable doubt over the political future of Cuba.

In Africa, ethnic cleansing in Darfur got the biggest headlines, but an even worse war may be brewing in the Horn of Africa. Ethiopian and Eritrean troops are already in Somalia, backing opposite sides in the confrontation between the Union of Islamic Courts, the grassroots movement that has finally restored order in Mogadishu, the capital, and the American-backed “interim government” in Baidoa. On the other hand, the Democratic Republic of the Congo managed to have its first democratic election in 40 years without falling into renewed civil war as predicted. Indeed, more of Africa is now at peace than at any time since the late 1960s—and the average economic growth rate across the continent this year was 5 per cent.

THE BIG STORY IN EUROPE was “enlargement fatigue.” With the admission of Romania and Bulgaria as full members at the beginning of next month, the European Union will have grown from 15 to 27 members in just three years, and there is a strong reluctance in a number of countries to go any further for the

moment. That was why referendums in France and the Netherlands rejected the EU's new constitution last year, and the same sentiment was at work again this year in the (so far unsuccessful) efforts of a number of governments to exclude Turkey from membership negotiations.

Europe gained its 49th independent country when Montenegro voted for independence from Serbia in March, but the expected creation of an independent Kosovo was stalled by local conflicts and Serbian opposition. Swedes and Poles voted to move right, and Italians voted to move left (though only narrowly). The Ukrainians voted almost exactly the same way that they did in last year's election, just after the “Orange Revolution”—but got a quite different government due to the interplay of ambitions and antipathies among the party leaders. And when Russia briefly cut the gas off to Ukraine in a dispute over prices last January, everybody in Europe got a sharp reminder that Moscow still wields great power.

A Danish newspaper's cartoons of Mohammed upset the whole Muslim world in February, and the Pope's comments on Islam had much the same effect in September. The Palestinians voted for a Hamas-led government in January, and were punished all year for choosing the wrong party. Former Serbian dictator Slobodan Milosevic died in custody in The Hague as his five-year trial on war crimes charges was nearing an end; former Iraqi dictator Saddam Hussein was sentenced to death in Baghdad by a kangaroo court.

Lots of minor dramas, but not much that will stick in people's minds even in five or 10 years' time. For which we should be grateful, because in this context “memorable” usually means horrible.

It would have been a really memorable year, for example, if the bird flu had finally become transmissible between human beings. Let us be thankful for large mercies. ▀

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

Some resolutions for Steady Eddie in 2007

RICARDO ACUÑA / www.ualberta.ca/parkland

Noise makers, champagne and resolutions to quit smoking and lose weight are all trademarks of New Year celebrations the world over. Beyond the parties and celebrations, however, the ringing in of the New Year represents an opportunity to move on from the failures and disappointments of the past and to start fresh with a clean slate.

That is what resolutions are all about—a way of highlighting what we have learned from the mistakes of the past without dwelling on them.

The swearing in of a new Premier and cabinet in late 2006 creates a genuine opportunity in Alberta for a fresh start in 2007. It's the ultimate opportunity to move forward as a province from the mistakes, failures and disappointments of the past, and to set about charting a new course for the New Year.

Although we still do not really know what Premier Stelmach and his team have in store for the province overall, there is one area where change is clear.

Although the disappearance of Klein-esque outbursts, quips and blunders will make my life as a political commentator much more difficult, it will certainly ensure that the public discourse can finally move from the level of personality to the level of policy where it belongs.

There are good indicators that the days of arrogant, belligerent and stubborn leadership from the Premier's office are now behind us. Even if Premier Stelmach changes nothing else in terms of policy, this simple change in attitude alone will mean very positive things for the relationship between Albertans and their government.

The Premier has stated that he is genuinely interested in hearing what Albertans have to say, and already there is word from the upper echelons of the public service that he has shown himself to be open to informed feedback and suggestions from those around him.

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BUT A CHANGE IN STYLE of governance is not enough. The Premier must also act on this current opportunity to genuinely break from the status quo and start taking steps toward a better Alberta for the future.

For this to happen, he must be able to move beyond the moniker of "Steady Eddie" and show that he is someone who is prepared to make significant changes in direction when necessary.

In the next few months the terms of reference will be set out for the provincial review of oil and gas royalties, the Premier and ministers will receive the inter-

im report of the multi-stakeholder consultations on the future of Alberta's oil sands and the Stelmach cabinet will draft their first provincial budget.

All of these are areas where an approach of "steadiness" will only result in Alberta repeating and reliving the mistakes of the past instead of overcoming and moving forward.

Over the course of 2006 it became clear that Albertans are very aware of what the mistakes of the past are, and what needs to happen to ensure that we do not repeat them.

Given that knowledge, perhaps it is incumbent upon us as Albertans to actually draft out some New Year's resolutions for Premier Stelmach and demand that he do his best to live up to them.

It is clear Albertans are concerned about the pace of oilsands production and out-of-control economic growth. "Steady as she goes" without touching the brake is not the answer here. The Premier must resolve to live up to government's responsibility to ensure that the marketplace

actually serves Albertans and not the other way around.

Albertans have also been clear about the need to ensure that we are maximizing the revenue we derive from the selling off of our natural resources. The steady status quo approach would see us continuing to drop our share of the wealth generated by the resources. The Premier's resolution should be to ensure that Albertans are drawing as much, if not more, wealth from our resources as the multi-national corporations.

Finally, we cannot continue to cut taxes while starving infrastructure and public services. Staying steady on this current fiscal path will only result in more crumbling schools, dangerous roads and closed hospital beds. Premier Stelmach must resolve to ensure that *all* Albertans (including businesses) are paying their fair share to support the infrastructure and services that we all benefit from.

The Premier's commitment to open and thoughtful governance should make him receptive to these suggested resolutions from Albertans. And because resolutions tend to work best when there is strong motivation, he should commit to a general election before the end of 2007 so that Albertans will have a clear opportunity to call him to task if he does not live up to these resolutions. ▼

Ricardo Acuña is Executive Director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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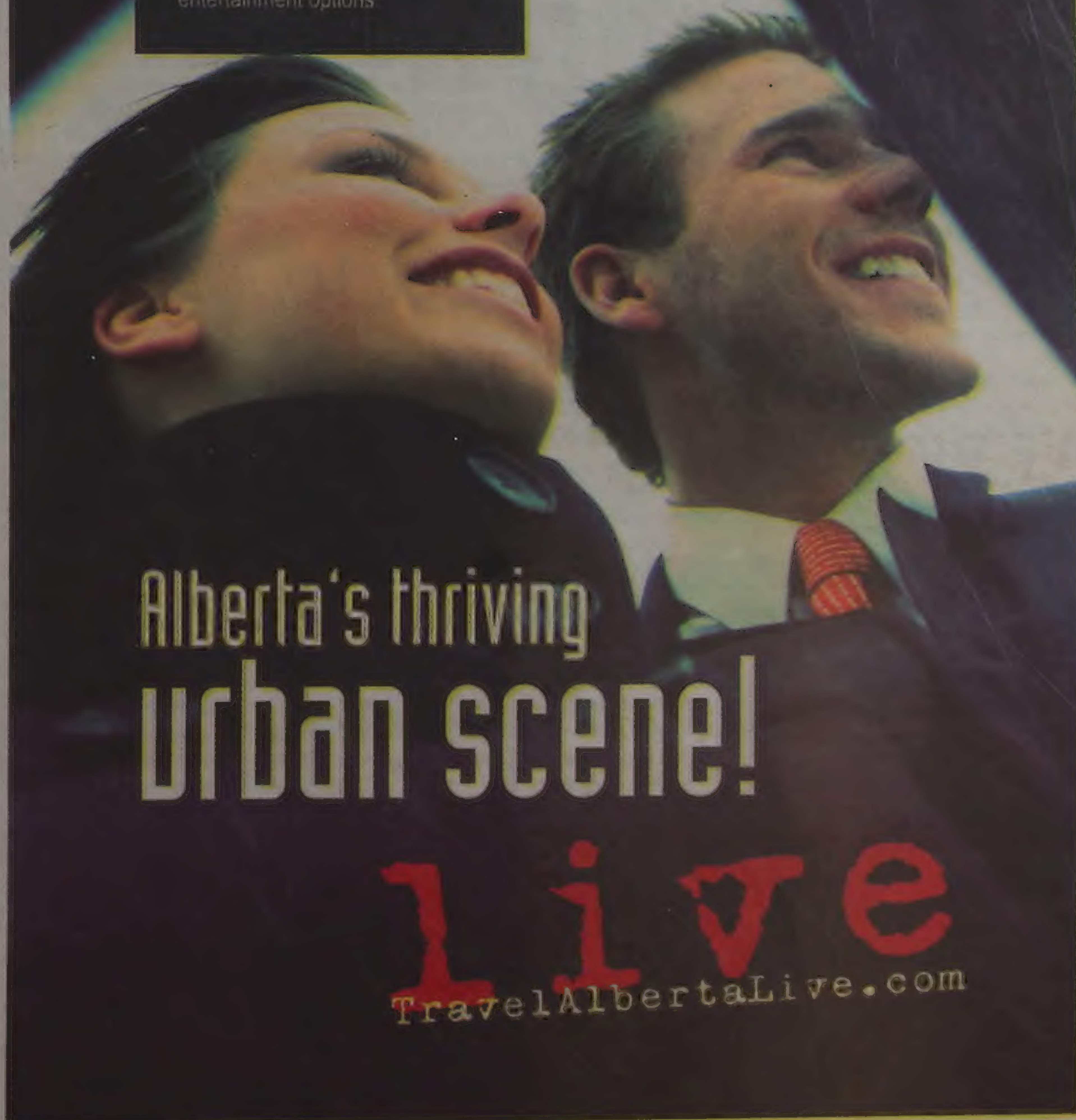
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Presidents say the darndest things

2006 **BUSH**

BRIAN GIBSON / brian@vuwweekly.com

"Anybody who is in a position to serve this country ought to understand the consequences of words." —interview with Rush Limbaugh, Nov 1

From a 2006 that saw the bog of war in Iraq turn into a quagmire, a mid-term Republican rebuffing, and Donald Rumsfeld hung out to dry while his one-time friend Saddam was sentenced to much worse—here are some of this year's words of wisdom from the Dubya-talking leader of the freedom-mongering world, shooting himself in the foot with a scatter-shot tongue more trigger-happy than Dick Cheney's gun on a quail hunt:

ON THE AFTERMATH OF KATRINA

"It's a heck of a place to bring your family." —talking about New Orleans while in New Orleans, Jan 12

ON IRAQ

"You know, one of the hardest parts of my job is to connect Iraq to the war on terror." —interview with CBS News' Katie Couric, Sep 6

"I like to tell people when the final history is written on Iraq, it will look like just a comma because there is—my point is, there's a strong will for democracy." —interview with CNN's Wolf Blitzer, Sep 24

"The only way we can win is to leave before the job is done." —Greeley, CO, Nov 4

ON ALLIES

"I believe that a prosperous, democratic Pakistan will be a steadfast partner for America, a peaceful neighbour for India, and a force for freedom and moderation in the Arab world." —mistakenly identifying Pakistan as an Arab country while in Islamabad, Pakistan, Mar 3

ON DIPLOMACY

"One has a stronger hand when there's more people playing your same cards." —on holding six-party talks with North Korea, Washington, Oct 11

"See, the irony is that what they need to do is get Syria to get Hezbollah to stop doing this shit, and it's over." —chatting about the Middle East crisis over dinner rolls with British Prime Minister Tony Blair at the G8 summit, St Petersburg, Russia, Jul 17

LOOKING BACK

"I would say the best moment of all was when I caught a 7.5 pound largemouth bass in my lake." —on his best moment in office, from an interview with the German newspaper Bild am Sonntag, May 7

LOOKING AHEAD

"We shouldn't fear a world that is more interacted." —Washington, Jun 27

LOOKING AHEAD AND BEHIND

"You never know what your history is going to be like until long after you're gone." —Washington, May 5

Wii rescued some of us from Oblivion

GAMES

INFINITE LIVES

DARREN ZENKO
infiniteives@vuwweekly.com

New Year's Eve in the barroom of the Auditorium Hotel in Nanton, stuffed with double-helpings of all-the-trimmings roast-beef dinner washed down with bottles of Pilsner, rocking out to a jukebox plugged full of Willie Nelson, AC/DC and Creedence while waiting for the country band to cover our way into '07 ... kickin' it small-town style.

The oddly-stuffed wildcat above the bar snarls down at the gathered regulars through the smoke-haze (remember bar smoke, city folk?) while its domesticated cousin crouches under the couch in the lobby, waiting for the human traffic to clear so it can claim its cosy spot on (or maybe in; there are rumours) the popcorn machine. Mood-lighting is provided by an illuminated case of rifles and shotguns. In this nearly countriest of country settings—missing: stagefront chicken-wire and a mechanical bull—it seems a bit perverse to be thinking about videogames.

Yeah, I'll cop to a bit of withdrawal, a little joystick jones; after a month of nearly nonstop Wiiving, seven days in the sticks with nothing to entertain me but love, liquor and landscape have left me itching for a bit of the ol' bleep-blorp. Not only for personal pleasure, but for professional purposes: with no new electronic diversion in hand, I'm looking at phoning in the ol' year-end Top 10, the lazy columnist's annual holiday. This place doesn't even have an old Ms Pac-Man cocktail cabinet for me to rhapsodize on. Do VLTs count as videogames? I'd throw a few loonies to



the row of armless bandits lined up over there by the majestic mounted buffalo head, but they've all got stools tipped onto them, marking each as some dream-chaser's personal preserve. So, like a kid in the car on the way home from the games store, I read the manual instead; *Please Gamble Responsibly* somehow fails to spark my imagination.

I should look on this gameless time as a sort of year-end cleanse, an organic system-flush after four seasons of industrial intensity. Though I'm pretty far off the salivating cycle of fanboy anticipation (with occasional savage and mind-consuming exceptions) this generational turnover year got under even my jaded skin, put the itch under my calloused thumbs. Dawning with the Xbox 360's momentum and preoccupied with speculation, rumour, revelation and smack-talk over Sony and Nintendo's new machines, 2006 was an agony of wait-

ing, a 10-month Prelude to November. A scenario like this leads to some moments of existential nausea, especially if you're given to paranoid introspection in the first place: "Am I really standing here, *at a party*, debating Sony's processor fabrication capacity ... while the world falls to shit?!" But that's showbizness, right?

By Solsticetide, dark time of magic, wonder, rebirth and giftshop mysticism, the first act of this ultimately pointless (aren't they all?) drama had drawn to its cliffhanger close: Sony's PlayStation 3 stood as the tragic King—powerful beyond belief, but by the price of that power bound—while the Wii (nee Revolution, a name-change that stands as one of the masterstroke moments of corporate theatre) cavorted about, trickster, buffoon, accessible crowd favourite. There's much yet to be played—including a probable recession between now

and 2010's curtain call—but the groundlings are already chanting Wii's name and quoting his routines to each other: I don't overhear 50-something office ladies in snowman sweaters gushing to their elevator-trapped friends about how much "oh my God super FUN!" they had with the PlayStation over holidays.

BUT FOR ME, personally, 2006 will always (well, someways; we all know how brains work) be remembered as the year of *Oblivion*, that fantastic (and fantastically flawed) wonder of solo fantasy gaming. I went from those dark winter days of underemployed screenbound self-hypnosis—I think its pretty much all I wrote about for three months—to watching a friend fall even deeper into the same pit this past season. Into a borrowed 360 (mine; I'd fear for my safety if I tried to take it back at this point), this guy poured and continues to pour his wintertime hours. An obsessive collector and organizer in meatlife, he's spent his gametime painstakingly assembling a virtual cabinet of Cyrodillic curiosities, collections of books, shields, gems, swords, bottles, helmets, people, all carefully organized and displayed in his frosty electronic castle.

And, goddamnit, part of me itches to be there right now, laughing at the wonders he's gathered, marvelling at the staircase of paintbrushes and skulls he's created over Azura knows how many dozens of hours. But it's a small part, getting smaller as the band cranks up, shots are downed and boots begin to scoot. Videogames are for the City ... tonight belongs to rare beef, domestic bottles, paper hats, Eaglesmith covers and a girl in a swirling gypsy skirt—anti-electronic detox, country-style ...

Oilers get 1000th win, Juniors going for gold

HOCKEY

IN THE BOX

DAVE YOUNG AND TB PLAYER
inthebox@vuwweekly.com

2006 ended badly for the Oilers with four losses in a row. The team dropped three of those games after Christmas with a 7-4 loss to the LA Kings, a 6-2 loss to Vancouver and a 4-2 loss to the Calgary (aaargh) Flames. 2007 already looks better. The Oilers started this new year on Tuesday with a 4-1 win over the Florida Panthers and Ed Beeeeelllfoooooour. Happy new year, hockey fans and casual observers, from TB and Dave—your guides to all things Oily.

Y? BECAUSE THEY LOVE YOU

After 22 seasons, 1 514 regular season games, 692 goals, 196 playoff games, three Stanley Cups, an Olympic gold medal and 106 game winning goals, the Detroit Red Wings decided to retire Steve Yzerman's number 19. The ceremony took about an hour and a half. Then the Wings beat the Chris Pronger-less (too bad) Anaheim Ducks. After the amazing career Stevie Y had in the NHL, it was a

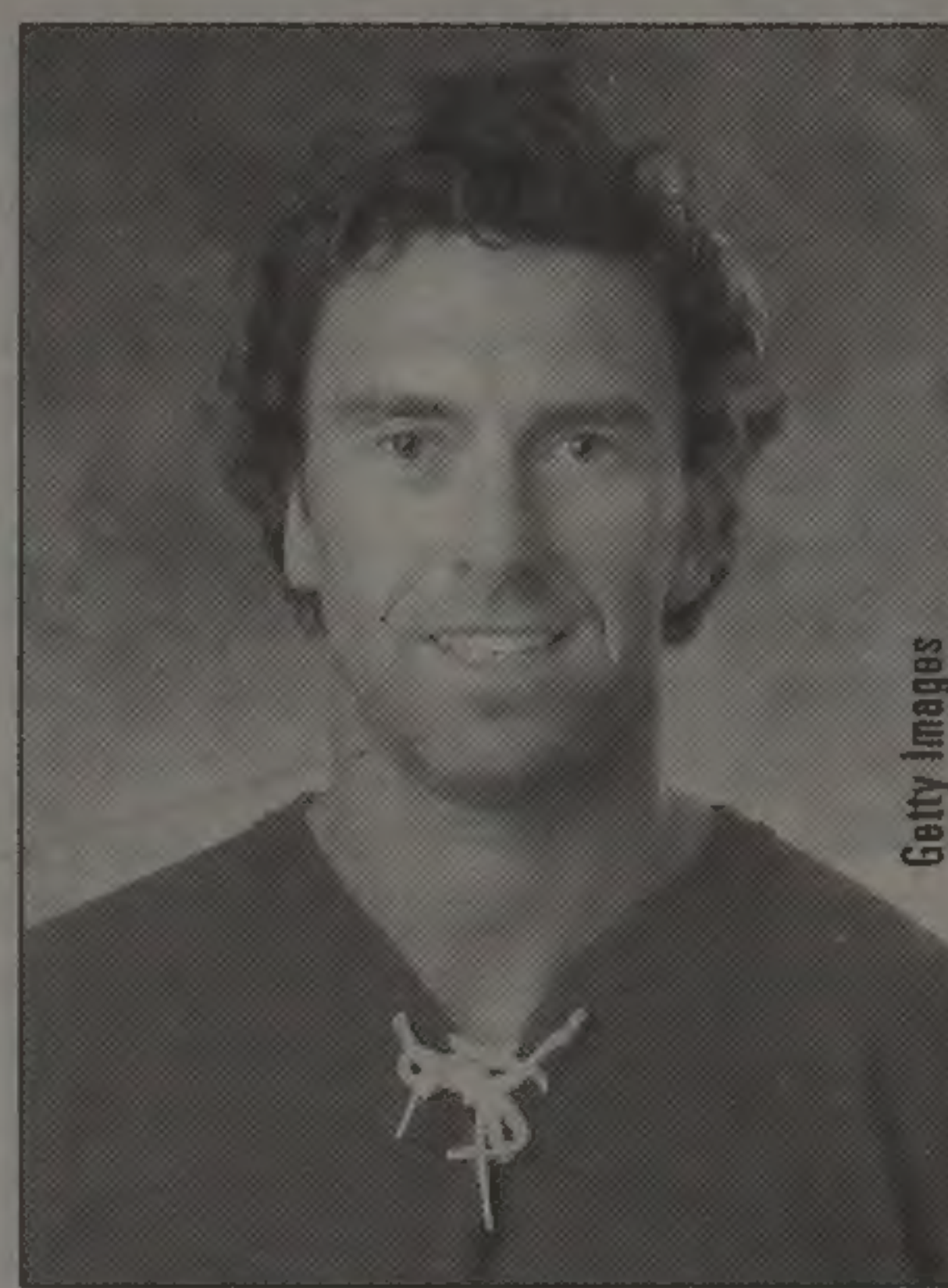
little disappointing that the hockey legend's last NHL moment was spent skating off the Edmonton ice after our Oilers bounced his Wings out of the first round of the playoffs. I did say "a little disappointing." Cheers, Stevie Y. Maybe the Oilers can also see one Ryan Smyth spend his entire career with one NHL team as well. DY

UNRELATED MILESTONES... OR, THE DELICATE ART OF THE NON SEQUITUR

Tuesday's win over Florida was the franchise's long-awaited 1000th win after 27 years, five Stanley Cups and one Wayne Gretzky. That makes the Oilers the third fastest club to hit that mark in NHL history, trailing Montreal and Philadelphia. And on Coronation Street Monday night, playboy capitalist Mike Baldwin died after the fictional character was on the program for 30 years, 25 girlfriends, four wives and three sons. DY

CANADA VS RUSSIA. AGAIN.

Canada's Junior Mens hockey team will again play for the gold this Friday against old-time rival Russia. Canada has won the last two gold medals, both times beating Russia in the finals. The last two times that Russia won the gold, they beat



Getty Images

Canada in the last game. In fact, if you count Russia and the Soviet Union as one and the same, these two teams have met thirteen times in the gold-medal game, with Russia holding the slight advantage at 7-6. Canada has twelve gold medals altogether, Russia fifteen. Both sides also have eight silver and 5 bronze medals. The only time neither team has medaled in the entire history of the World Juniors was 1987, when both teams were disqualified after

the famous "lights out" bench-clearing brawl. The puck drops Friday morning at 10:30. Don't miss it. TB

NO, WE DON'T WANT TOM POTI BACK

The Oilers pulled a do-over Tuesday morning, re-acquiring enigmatic centre Petr Nedved off re-entry waivers from Philadelphia. This makes Nedved the third member of the current roster to leave the Oilers organization and return. Marty Reasoner was traded to Boston at the deadline last year and re-signed as a free agent this past summer. Jussi Markkanen was traded to the Rangers in June 2003 and then re-acquired by the Oilers in March 2004. Petr Nedved, coincidentally, was acquired from New York in the same deal. DY

MOJO 1 - CURSE 0

Tuesday's long-awaited win (after a four-game stinkfest) was a battle of the Mojo (Oilers playing in the third jerseys) pitted against the Curse (Oilers on Pay-Per-View). The team was a pretty impressive 4-1-1 in the Todd McFarlane-designed science fiction outfits and a crappy 1-3 on Pay television up to that point this season. The Mojo won out with the big win over Beeeeelllfoooooour and the Panthers. DY



The truth about eggs gets a little scrambled

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

Easter's still a long way off, but I want to talk about eggs. I've always been an egg-eater, but for a long time I was a confused, guilty-feeling one. Will I develop high cholesterol and die young? And, more immediately, am I heartless?

For starters, I'd heard they'd taken our once perfectly happy chickens and started abusing them. They were sticking them in windowless refugee-camp-style quarters (to control lighting and increase egg yields), de-beaking them (to keep them from pecking themselves and their cell mates) and feeding them genetically modified grain, hormones, antibiotics and mould inhibitors (to speed maturity and control salmonella and other not-pretty outbreaks).

Then we started hearing that, despite what my mother always told me, eggs aren't all that good for us anyway. They're too high in cholesterol, apparently, and not worth the risk.

And then they started selling omega-3 enriched or free-range organic eggs for more money, and telling us they're a good food after all.

It's hard to keep up and know what the truth is, besides my personal truth that breakfast cereals don't work for me because they create a too-rapid insulin response and leave me hungry and light-headed within the hour.

Eggs aren't what they used to be, that's true—angry chickens will deliver angry eggs. But it's also true that good eggs (that is, organic ones) don't adversely affect blood cholesterol. The explanation lies in the increased omega-3 and lecithin content, which play key roles in fat metabolism. Conventional cautions against eating eggs are based on research that typically uses non-organic and even dried eggs, in which the protective benefits of lecithin and other nutrients have been sharply diminished.

While it's true that too much cholesterol in our systems is problematic, a certain amount of the right kind is essential for good health. Cholesterol is found in all cells, and is essential to normal brain function and production of hormones.

While blood cholesterol is affected by our diets, it isn't in the way most of us expect. Bad cholesterol readings can occur when we don't get enough cholesterol in our diets—our bodies actually produce most of the cholesterol circulating in our blood, which under the right conditions is just the right amount and the right kind, and under others, not.

THE REAL CULPRIT WITH too much of the wrong kind of cholesterol in our blood isn't cholesterol in our diets—it's excessive insulin production, which occurs with (I'm very sorry) diets high in refined carbohydrates, and in response to insufficient intake of key nutrients—omega-3s, chromium, magnesium and B-vitamins. But we like our muffins, French loaves and Honey Nut Cheerios, which explains why so many of us on low-cholesterol egg-free diets still have high cholesterol.

The natural way to slow down the cholesterol factories within our bodies is to alter the balance of the hormones that regulate its production, insulin and glucagon (insulin activating cholesterol production, glucagon inhibiting it). Reduce your intake of refined carbs, increase your intake of fibre and you'll likely see better blood cholesterol readings.

It isn't true, despite what we've so often heard, that a carb is a carb is a carb. Carbs from high-fibre whole grains, and from fruits and vegetables, have an entirely different effect on insulin production than those from sweet and refined low-fibre sources.

And quality protein, like that found in organic eggs, has no adverse effect on insulin production whatsoever.

The truth about eggs, at least free-range organic ones, is that they're a high-protein food that delivers all the essential amino acids, along with tons of omega-3s (as much as 400 per cent more than conventional eggs). They also deliver a bunch of other nutrients (B-vitamins, folic acid, lecithin, iron, vitamin A and vitamin E) that are busy little elves when it comes to keeping blood cholesterol ratios looking good.

Not all omega-3 enriched eggs are hormone and antibiotic free, though, so if one of your New Year's resolutions is better health and a leaner body (my most recurring resolution over the years), you'll want to read labels carefully and hold out for certified organic. ▼

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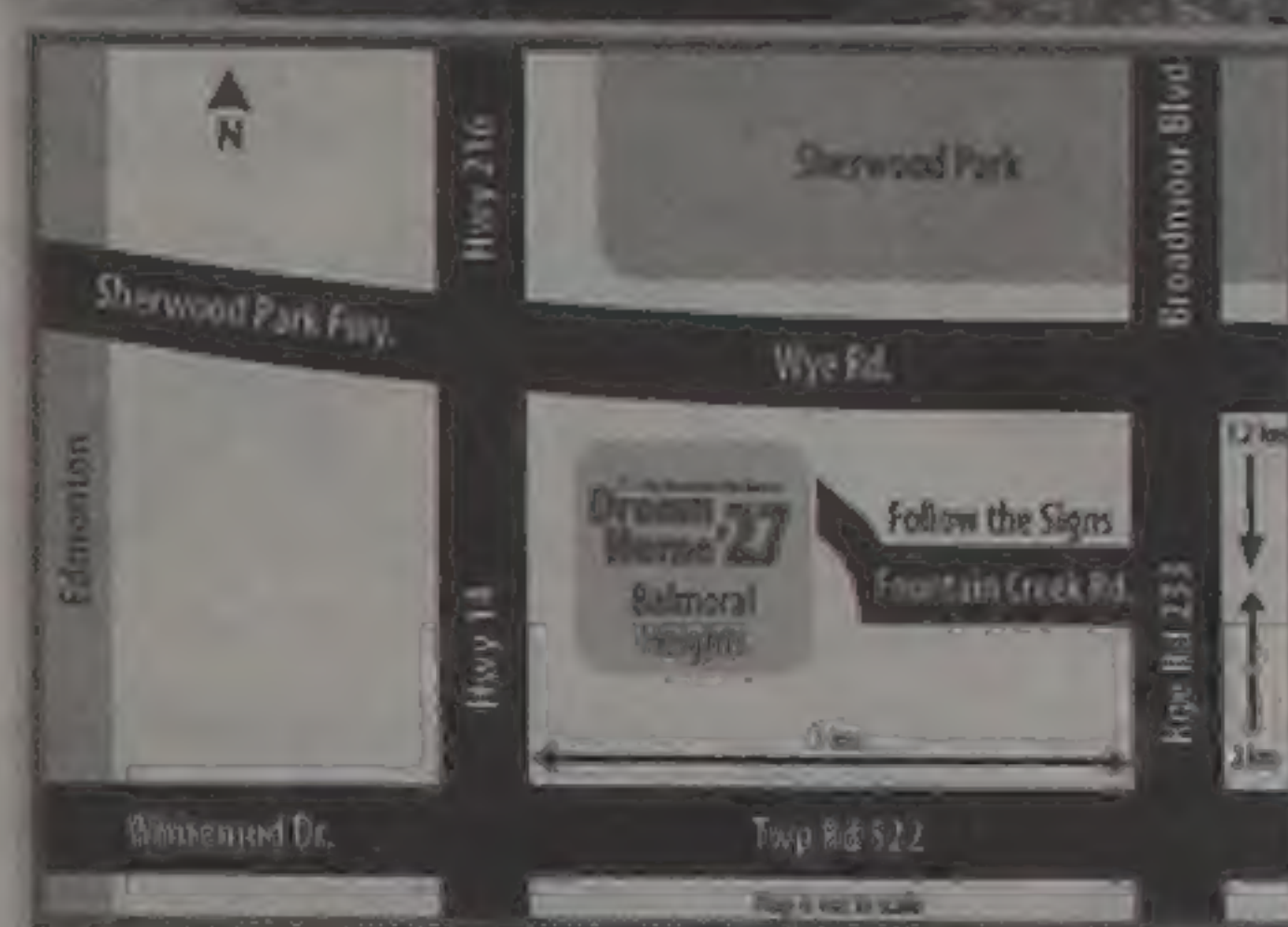
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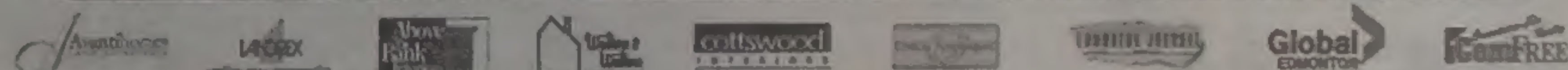
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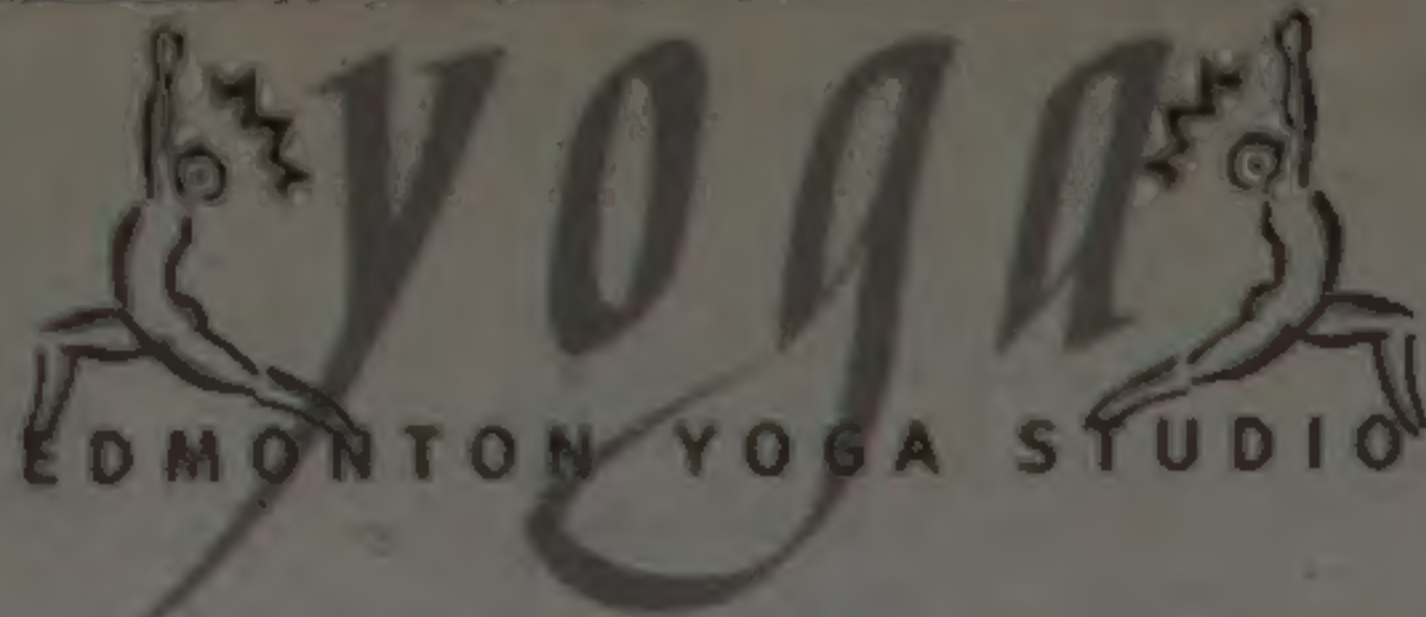
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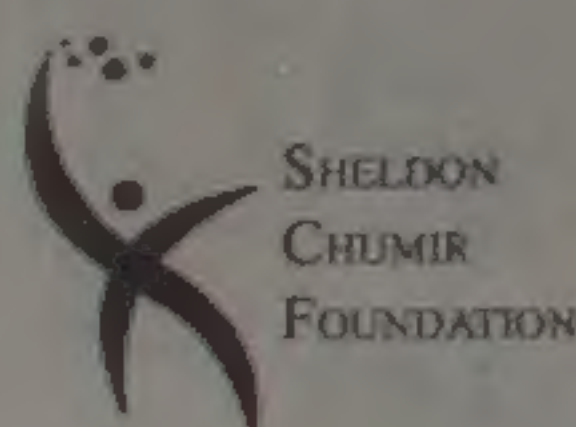
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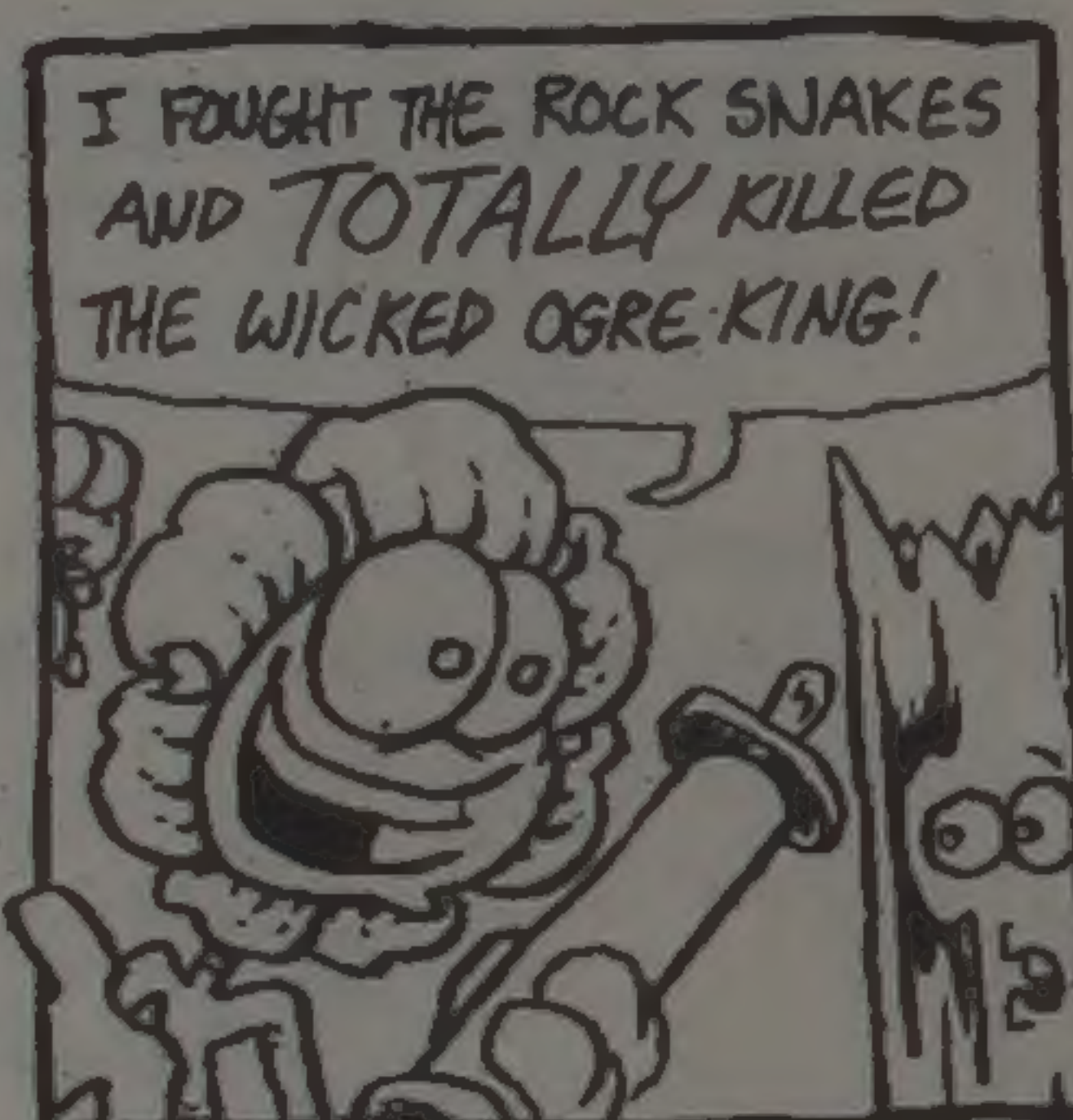
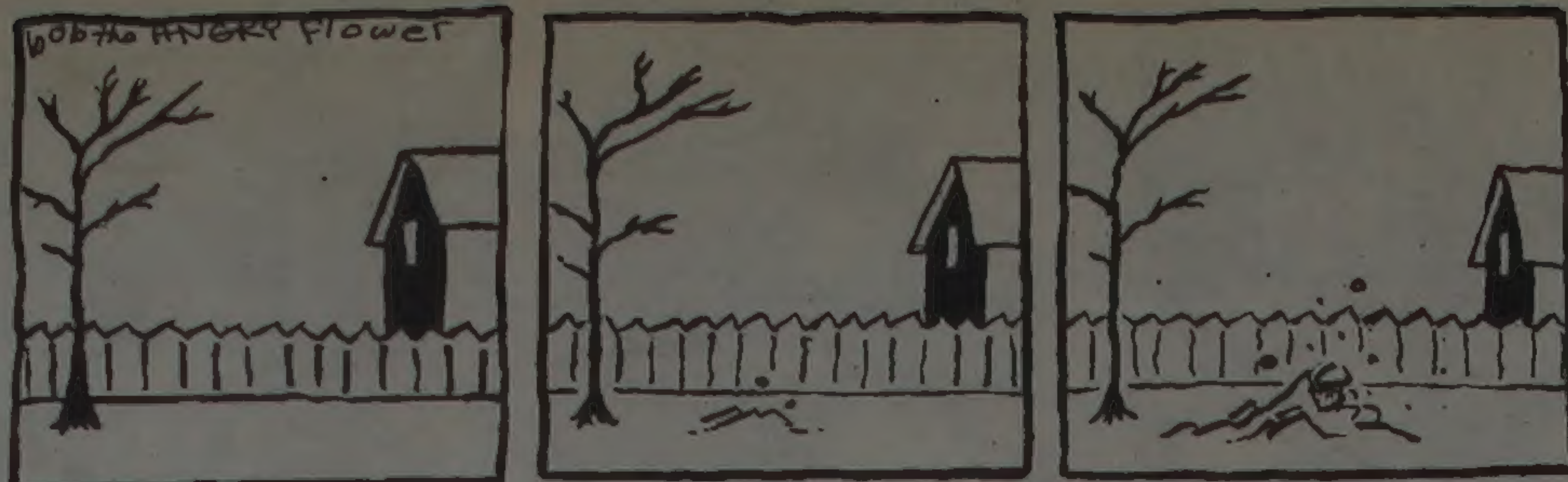
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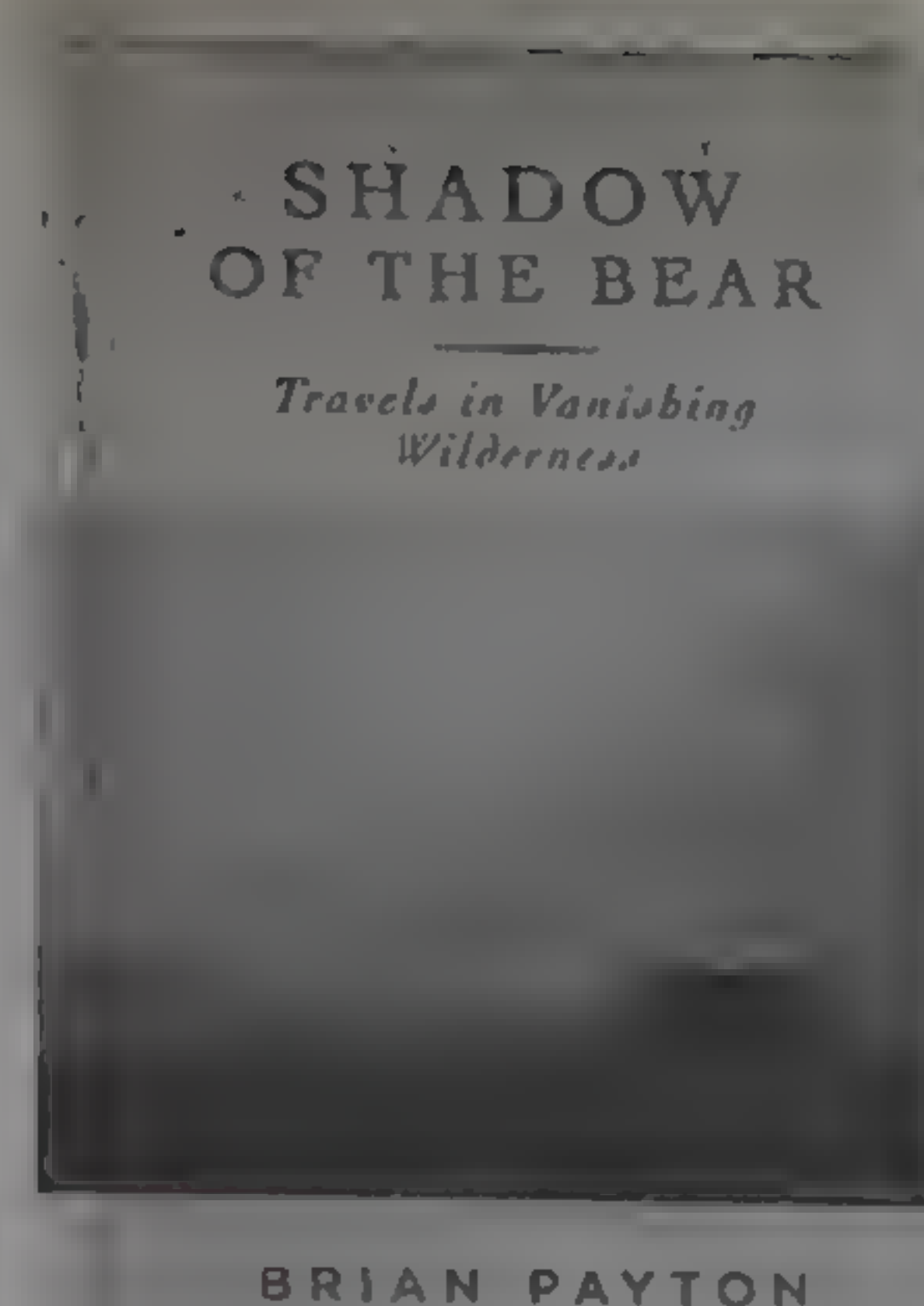
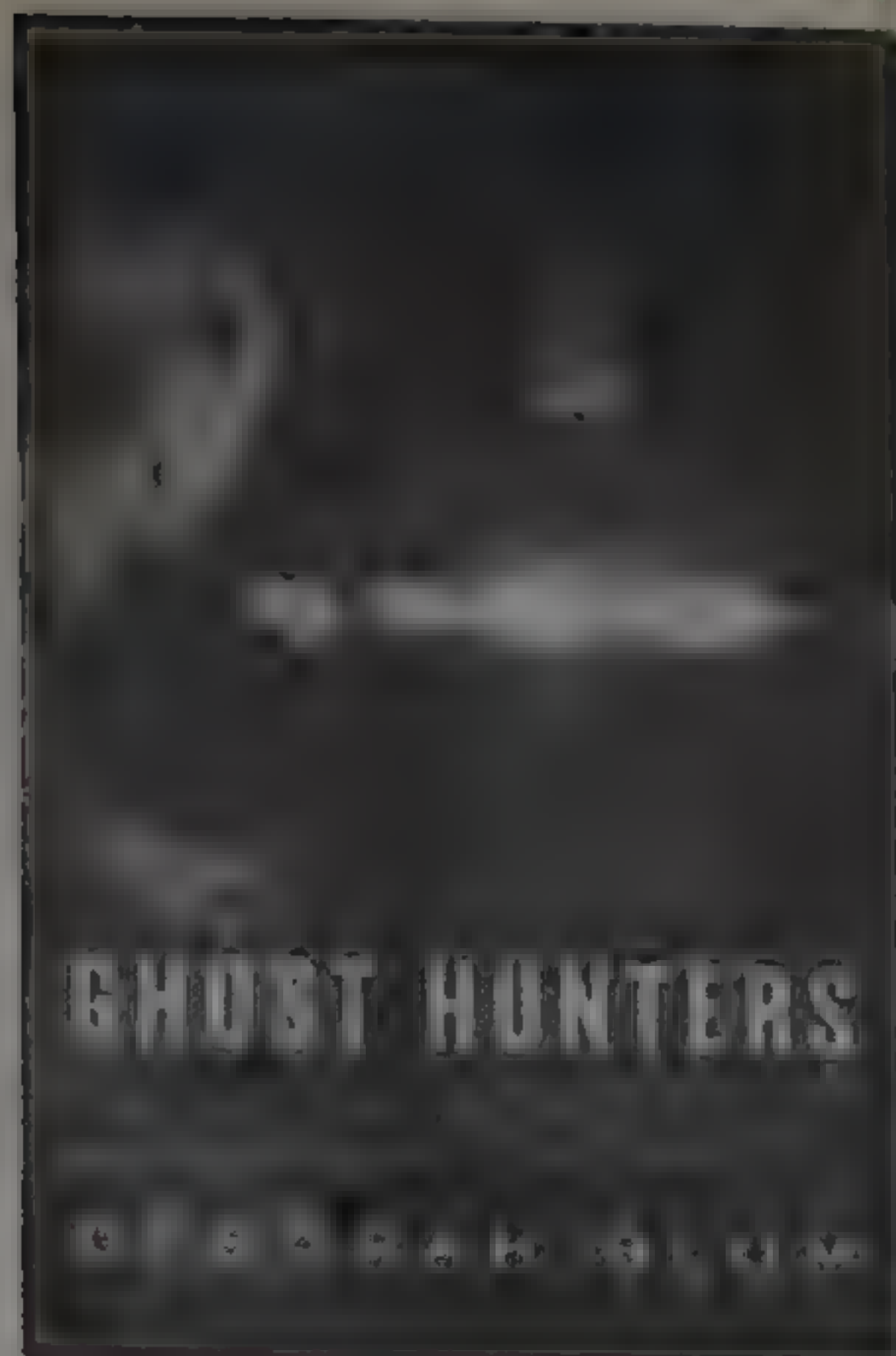
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Mirror, mirror on the wall, name me some books above them all

BOOKS HOPSCOTCH

JOSEF BRAUN
hopscotch@vancouverweekly.com

Atop a waist-high bookshelf in my office is an enormous mirror I salvaged from the streets one night. It's a beautiful object, with just a little bit of that strange fog that collects on old and neglected looking glasses, and the frame is painted a creamy light green. Thing is, I never see myself in it, because atop of that same bookshelf I keep my piles of recently acquired or rescued from bottom-shelf oblivion, hopefully soon-to-be read books. The piles are supposed to be small and neat, but instead they tower jaggedly toward the top of the mirror, crowding out my reflection.

There's never enough time! I certainly haven't read everything that was hyped or acclaimed in 2006. I haven't even read everything I simply really wanted to read in 2006. But what follows is instead my run-down of the books I got to and that got to me, the ones that still linger with me, that, even though they've now been transferred from the mirror-front pile to, well, other piles (there's never enough shelf space!), I still catch myself glancing at them, wondering when I might have a chance to return to their insides and have a look around.

Black Swan Green A distinct departure from the genre-hopping and intellectual daring of *Cloud Atlas*, David Mitchell's novel about a very precocious but utterly unpretentious childhood in an English village in the 1980s is fun, funny, strange, vivid and pop-culturally savvy enough to share a shelf with Jonathan Lethem's *The Fortress of Solitude* while also working as a critique of the Falklands War from a brilliantly unique perspective.

Ghost Hunters Deborah Blum's chronicle of the early days of the Society for Psychical Research functions as a consistently engaging survey of the dichotomies of 19th century Western intellectual and spiritual life, with materialist rigour bumping up against renewed interest in religious experience. Amidst all the debunked séances and apparitions, Blum

unearths the ghost stories that still confound and inspire awe, all the while sharing stories about the individuals of great character who devoted their lives to a project destined to make nobody rich or respected.

The Testament of Gideon Mack James Robertson's novel about a Scottish minister falling into a fathomless pit and meeting the Devil made for one of the best works of pure storytelling last year, at once mythical and earthy, rife with secret alliances, sin, despair, resurrection and mystery. Settle down for a long dark night of compulsive page turning, preferably with a dram or two of good Scotch.

The Afterlife Mattress shopping as a form of mourning launches Donald Antrim's peculiar but quite moving memoir about living with and without a very eccentric mother, offering Antrim ample opportunity to dissect the neuroses that make his novels so incisive and strange.

Seeing Digressive, minimally punctuated and masterfully relayed, José Saramago's novel proposes synchronicity as an act of political subversion. A huge majority of voters hand in blank ballots and the government sets out to prove their patriarchal indispensability by punishing its citizenry with confinement and sabotage. Saramago has a gift for keeping his stories always a few steps away from tidy allegory, though nasty insights into recent US history won't be hard to sniff out.

Blind Willow, Sleeping Woman / Galatin Canyon / All Aunt Hagar's Children Even the best story collections can be difficult to wrap your head around, fragmented things that linger in your memory mainly as a few haunting images or wonderful lines—and that's just fine. These three, however, frequently prove their authors to be great weavers of strong narratives, whether those narratives need six or 60 pages to resolve.

Haruki Murakami's *Blind Willow*, seamlessly blending the ordinary with the very weird, features amateur missing person finders, Don Juans with chronic vomiting problems, tidal waves, ghosts and jazz trombonists. Thomas McGuane's *Gal-*

BOOKS BEST OF 2006

latin Canyon, buoyed on bravura language and a lucid regional specificity, features lonesome cowboys, alcoholic sailors, disappointing children, theatrical real estate deals, family funerals and hikes through BC. Edward P Jones's *All Aunt Hagar's Children* features 2006's most godawful title, but is big and jam-packed with dazzlingly detailed, almost lyrically structured novellas about African-American life in and around Washington, DC, stories of marriage, sex, sickness, death, history, imprisonment and love.

The Dream Life of Sukhanov Olga Grushin's impressive debut novel combines mid-life crisis with glasnost in 1985 Russia, a period of transition that assumes dream-like hues, as memories graft themselves onto immediate experiences, family members become difficult to recognize and the seemingly immovable authority of a political ideology slips into ambiguity.

Kingdom Come / Remainder In JG Ballard's latest novel, the suburbs dream of violence, with a giant, dome-shaped mall functioning as the catalytic chamber. Ballard's restless intellect once again fingers the microfibrils of modern civilization to touch upon unconscious urges toward apocalypse. Nothing new exactly, but another variation on his signature themes and suitably brilliant.

Meanwhile, Tom McCarthy's *Remainder* offers a deliciously Ballard-esque slide into sinister instincts after a newly wealthy victim of an unexplained accident starts staging re-enactments of seemingly meaningless events as a way of getting in touch with his feelings. Smart, witty, rigorous and scary.

The Shadow of the Bear Brian Peyton's study of the ongoing relationships between humans and bears started with a dream and ended-up taking him to Cambodia, Peru, China, India and Mani-

toba. Peyton's a bit didactic at first, but as generalizations are dispelled, atrocities (and panda jokes) accumulate, and personal experiences become as vital to his book's discoveries as research, *Shadow of the Bear* becomes essential reading.

The Library at Night Not an organized history of libraries nor a canon, Alberto Manguel free-associates here as only a most articulate bibliophile can on the idea of libraries as myth, shape, work-

shop, island and imagination, lighting upon stories about the libraries of Alexandria and the Aztecs, the cave archives along the Great Silk Road, the imaginary library of Captain Nemo, the labyrinthine library of Aby Warburg and the Baghdad libraries ransacked after the 2003 Anglo-American invasion. I can't see anyone reading *The Library at Night* and not renewing their love of books as objects, artifacts, looking glasses, or even, as Manguel finally proposes, a kind of consolation. ♥

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2006's mouth-watering morsels melt into memories

CHRISTOPHER THRALL / dish@vueweekly.com

It's a new year. Everyone's taking stock of their lives, thinking back on the past year and setting goals for the future. Dish isn't any different, and we take this first issue of the year to reminisce about some truly fabulous meals and look forward to the spreads yet to come.

I remember a trip to the Hardware Grill for some stellar bacon-wrapped elk with my wife, my sister and her beau. We ate our luscious fill and shared a couple of bottles of particularly good wine for over \$300. At Madison's, I dined on some slow roasted Brome Lake duck breast with my lovely bride. This year, I've savoured some amazing meals in price ranges both high and low.

However, the luck of the draw plagued me this year: every meal I described in succulent detail had to be compared to my very first review of 2006. It's frustrating to sit over a platter of Il Portico's halibut filet—that flaked apart with the slightest pressure of my fork—and say, “Yes, but it just isn't the crab and lobster fondue at Murrieta's.”

The Whyte Avenue restaurant is Dish's Best of 2006. Even though the visually stunning main dining room amplifies sound to drown out quiet conversation, both service and menu completely overwhelm such a minor drawback. My dining experiences at Murrieta's this year were incomparable symphonies of pricey cuisine and exquisite wine pairings.

A medium-rare striploin under crab and lobster fondue (\$26.91) restored my faith in the daily special. Some-

DISH BEST OF 2006

times a way for the kitchen to get rid of unwanted leftovers, Murrieta's dish was a combination of fresh ingredients and marvelous ingenuity.

Another January find was the best Lebanese take-out at La Shish Talouk on Jasper Avenue. Oh, for another bite of that sweet kafta ... In fact, this was a terrific year all around for ethnic cuisine. I was pleasantly surprised with the vaunted Il Portico, and Il Forno presented another luscious Italian feast. It has changed owners, but the new management promises to uphold the fine traditions of its predecessor.

However, any time I've been asked for a recommendation, I offer El Rancho. The little barrio bistro hidden off 118 Avenue will appeal to anyone who wants something off the beaten path. There is a Central American fiesta on every plate for around \$10, and each one will blow your socks off. Sample the freshly-squeezed juices and save room for the flan.

IF YOU LIKE your socks where they are, some more approachable bistros also stood out this year. The Homefire Grill is that independent restaurant that goes toe-to-toe with Earl's (minus the pretension) while keeping Moxie's-level pricing. Endearing Navajo décor and a tasty, wood-fired menu with something for everyone makes this the choice for any gathering. Our next



family reunion is going there.

To feed your inner yuppie, check out the gourmet burgers at Delux. The environment is a little elite, as are the prices, but the fresh lobster nachos with havarti cheese and a ginger lemongrass salmon burger are succulent upper-class takes on diner cuisine. They even replaced the after-dinner mint with an after-dinner cone of cotton candy served with the bill! Now that's style.

Stylish experiences were a hallmark of 2006. I took a brunch cruise on the Edmonton Queen, judged a culinary competition for the Rocky Mountain Food & Wine Festival and sat in on the inaugural Four Rooms Supper Club. At the Club, owner Henry Song introduced us to four different courses of

curry dishes, including a cheesecake that still lingers on my palate. He hosts a different one every month—get on the invite list now.

I was also swept up in a Dinner Revolution this year. Since then, we have converted \$250 of our monthly grocery budget into 12 gourmet meals for four. Our growing family can stretch the dinners out over most of the month, and the next month features a new menu. The first time, we went and assembled the dinners ourselves on a surprisingly romantic date; as the holidays closed in, we swallowed the extra \$25 for picking up pre-assembled freezer bags. We haven't regretted funding the Revolution: we prepare Philippine adobo stew and maple-glazed pork entrées in 20 minutes.

OF COURSE, from our home it's only a 20-minute drive to the only place that challenged Murrieta's iron grip on our fond memories. Deep in Riverbend, where the Hummers cavort down freshly-plowed city streets, the Fresh Start Bakery Café rose from the ashes of its former location and carved out one of the finest local bakeries and hot counters I have ever enjoyed.

Focusing exclusively on their delectable range of pastries and fresh bread would be a disservice. While the bakery is divine, Fresh Start's vibrant, earthy décor and superb light entrées have guaranteed a packed house each time I've gone by. My exceptional bison ribeye, at \$14.95, was the most expensive thing on a menu packed with healthy salads and wraps. We've also been back a few times for dessert and coffee.

This year was another terrific run of great food in unexpected little places throughout this culinary hot spot of a city. We are especially lucky because Edmonton's blue collar mentality forbids a lot of places from charging the prices they could command in more pompous burghs like Vancouver, Toronto or even Calgary. The restaurant inspection website that came out this year made going out to eat a little more research-heavy, but I appreciate the information.

Get out of the house and try something new. Take a coworker's advice, or read one of the fine reviews in your local alt-weekly newspaper. Maybe you'll bitch that your first time out was your best one, too. But how bad would that be? ▽

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JAMES LYLE
nicelegs@vuwweekly.com

ADVENTURES IN MEXICAN WINE TASTING Every couple of years, my wife and I head down to Mexico to visit my parents for Christmas. While it is always a nice visit, the week is usually an oenophile's nightmare. The nearest liquor store sells an amazing variety of Tequila but a pathetic selection of wine.

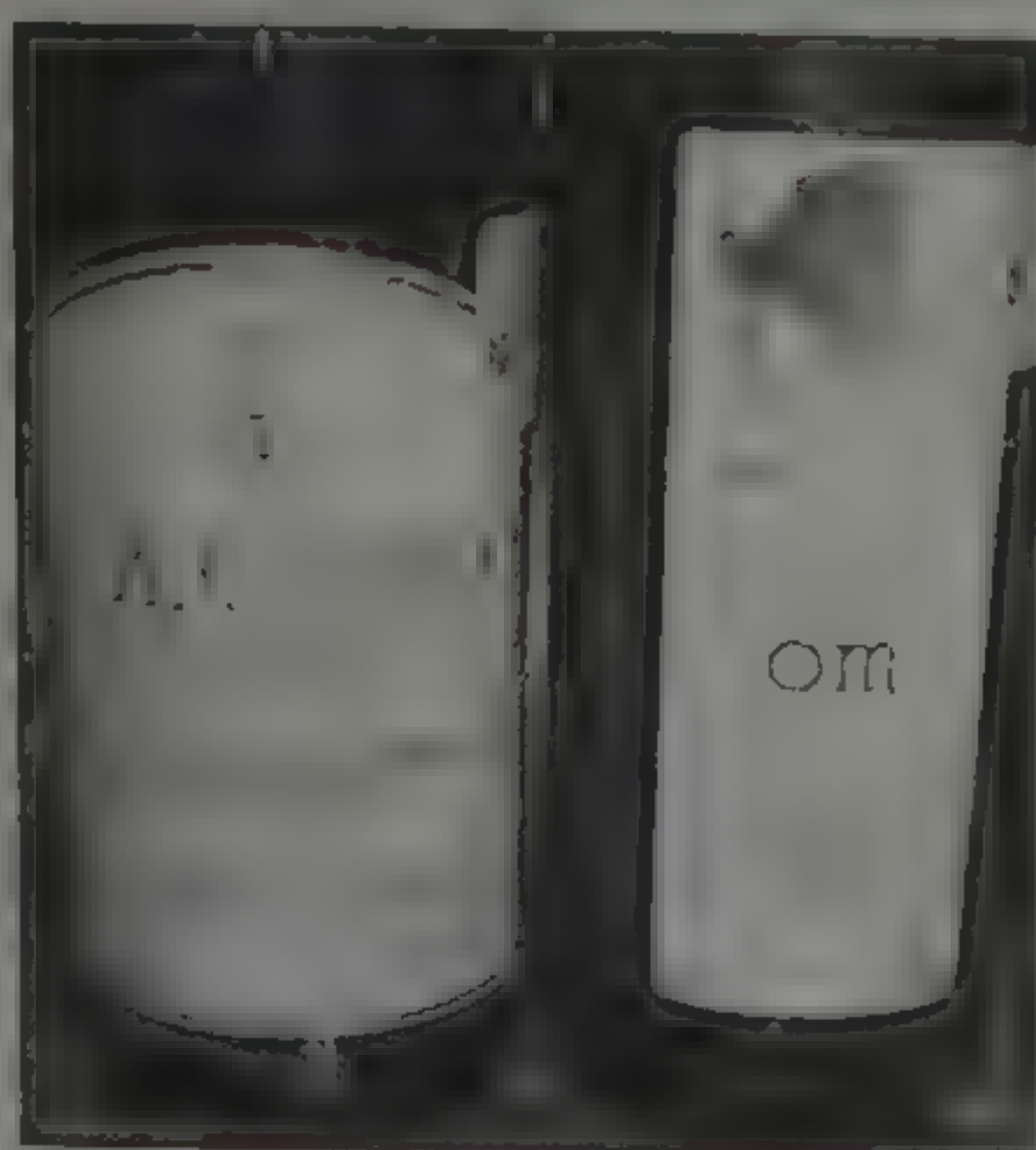
My parents are confused when I mention that the bottle of wine I'm enjoying cost \$25 when they can get a bottle for \$8. They are destroying their taste buds and their palates: this year, I took action to explore some of the finer wines that Mexico has to offer.

My Mexican wine adventure began with a 2003 Bodegas de Santo Tomas Chardonnay (\$11). This apple juice-coloured wine emitted a simple, crisp nose that was not thrilling but by no means insulting.

When I began, I found the first taste to be overly tart with very little flow through the palate. It had little definable flavour and very little presence at the back of the palate. After a short period of time, its flavours and substance began to open a little but still lacked anything to clearly define it. It was a reasonably refreshing glass of wine, but nothing I would seek out back in Canada.

Next was a 2004 OM from Elaborado por Cavas Valmar (\$20). This deep, cherry red wine emitted a simplistic, acidic nose with little hint of fruit or substance. I had high hopes for this wine as it was a blend of Tempranillo, an old Italian grape, and Cabernet Sauvignon. I was ultimately disappointed.

The taste lacked strength at the front of the palate where Cabernets usually establish themselves. While it progressed fairly evenly through the palate, at no point did the flavours develop and take hold. It also lacked any presence of fruit. The tannins gave up well before they could take hold so the strength of



the wine just withered away. Its only saving grace was a warming quality toward the back of the palate. This wine will be quickly forgotten.

Lastly, I opened a bottle of LA Cetto Reserva Cabernet Sauvignon (\$24). Since this wine hailed from Baja California (yes, despite its name, it is part of Mexico), I was holding out hope that the last would be the best. This deep, plum-coloured wine emitted hints of spice with scents of plums and a touch of dirt. That's right, wine can smell like dirt. The first taste had a quality fruit presence that flowed consistently through the palate. A bit tart, it quickly opened up to better structure. This wine held a nice surprise with a resurgence of fruit in the middle of the palate but as with each of the wines I tasted, its flavours were overly simplistic.

While my test was far from scientific, the quality of Mexican wines left much to be desired. I look forward to trying one that other wine snobs have applauded, but I will resist the temptation to purchase more during my next visit. If these three wines represent what can be expected from Mexico's vineyards, I would suggest going back to the drawing board or just giving up entirely.

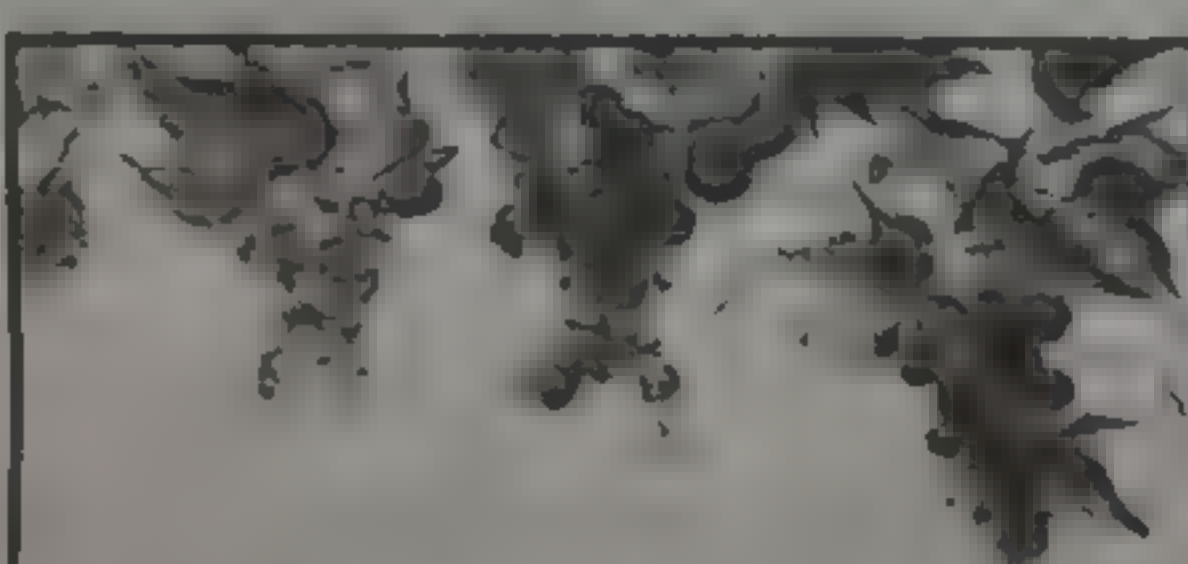
As critical as I have become of Mexican wines, I must recommend to all wine drinkers: explore! One time, I discovered a superb Cabernet from Israel for only \$9 per bottle. Being adventurous sometimes pays off. This simply wasn't one of those times. ▽

FOOD NEWS! **DISH WEEKLY**

ELLA JAMESON'S BEST OF 2006 Discovering fair trade and fresh roasted coffee changed my life. I am now officially a coffee snob and only buy my coffee from St Albert's St City Roasters, despite the 45-minute drive. For ambiance, my favourite was the Tantra Lounge at the New Asian Village on Saskatchewan Drive and LUX stood out for service. However, since the experience makes the meal, sitting outside Calmar's Bricco Café on a hot summer evening, enjoying Italian cuisine and good wine with a good friend, was my pick for 2006.

JENNIFER MARIE LEWIN'S BEST OF 2006 My family had some wonderful experiences, but the place we all enjoyed the most for friendliness, food and unique environments was a tie between Boualouang for Loatian or Thai delicacies and Xamarey's Somaian hospitality. That said, I would say that the best meal I enjoyed all year was found at Johnson's Café in the Hotel Selkirk at Fort Edmonton Park. Nothing beats fine dining on vintage cuisine in such authentic surroundings.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vuwweekly.com or fax 426.2889.



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At Nakiska, naughty and nice leads to nostalgic ski visits

ANDREW DERKSEN / andrew@vuwweekly.com

Nakiska holds many good memories for me. My family had season passes in the '90s because the early bird rates were amazing. We spent plenty of weekends there, and sometimes we even played hooky as a family so that we could all go up skiing. At the end of the day, Dad would always treat us to a steaming hot chocolate with whipped cream piled on top.

When we first started skiing there, I had trouble keeping up with my old man, but after a few seasons, I remember getting to the point where I would see a run that I wanted to do, and my dad would opt out, telling me to have fun, and that he'd meet me at the bottom.

This type of learning curve is typical of Nakiska. They offer some unreal packages for learning skiers. The last I was there, newbies could get a lift ticket for the beginner ski area, a lunch and rentals for a measly \$20. Packages like this are offered for all seasons on a variety of schedules. Check out their website (skinakiska.com) for more info. The facilities and programs offered at Nakiska are ideal for

SKI AREA

those learning their turns; I know because I learned to ski and came of age on the site of the '88 Olympics, and in the process, I learned a little 'bout love, too.

ONE YEAR, we rented some rooms at Kananaskis Village and took a vacation with some family friends from Regina. Melissa was about my age, and so was the friend that she brought, Erin. One night while hot-tubbing, these two started chatting together in French, a language that I understand not a lick of, but the touch of the exotic made the atmosphere very stimulating—almost too stimulating. It's a good thing there were plenty of jets agitating the water.

Over the course of a few days, and after some slick manoeuvring on my part, Erin and I started exploring each other's adolescent bodies. One day, while in the glades (more about these later), we decided to slip into the trees for a little relaxation in the snow.

Meanwhile, my younger brother,

being the gracious host that he is, decided he would take Erin's father on a guided tour of the gladed area. He didn't have enough skiing experience to navigate the glades on his own, but you can really find some great turns in the trees, and as I have implied, little bro is the kind-hearted sort.

Just as Erin and I were in a rather provocative embrace, they came upon us. You can imagine my 15-year-old heart dropping to my toes as I envisioned her dad reaching into the back of his coat and pulling out a .12-gauge. Nothing of the sort actually happened. My brother and Bubba kept on skiing down the hill, and I rode out the rest of the vacation somewhat sheepishly.

WELL, AS THEY TEND TO DO, the years passed and last Saturday, little bro and I were sitting on the ol' Gold chair with boards strapped to our feet again. We had just ripped some tracks in the glades. I was pleasantly surprised by the conditions in the trees this early in the season. Sure, there were some bare spots, especially dropping in from the Cat-track, but with a little disregard for the base of

our boards, we were able to get some nifty turns, believe it or not, in real live powder. In fact, to me, the Nakiska glades are one of the best-kept little secrets in the area.

We didn't find any teenagers tucked away in the trees taking advantage of the seclusion, but Daniel still managed to bring up my romantic folly of years ago. This time, I was able to have a pretty good laugh about it, the old memories criss-crossing with fresh ones like the tracks of so many ski seasons.

Those memories, ones I still share with my brother, illustrate another quality that makes Nakiska a good destination: it's great for families. It's not as hectic as the bigger resorts, making it easier to keep track of tykes. Nakiska has an easily accessible and rarely busy drop-off point for riders and their equipment, so Dad doesn't have to carry junior's equipment as well as his own miles across the parking lot. There is a huge locker area for both season ticket holders and daily visitors that also has some nice changing stalls. They usually have lots of space in the lodges, even at lunch, and there are no lift lines to speak of.

Nakiska is the closest hill to Calgary at only 49 minutes from the city limits—and no parent needs to be reminded of the value of a shorter time spent in the vehicle. Nearby Kananaskis Village is really that—a little village nestled into the incomparable Kananaskis scenery. Nakiska also offers good family rates, passes and packages, and has a good variety of terrain: 16 per cent novice, 70 per cent intermediate and 14 per cent expert.

It's not perfect. Nakiska is notoriously icy and hard packed, and I'm not going to tell you that reputation isn't deserved. But those conditions are ideal for the many races that are held there, and if you have a little racer in your group, you couldn't find a better place.

The runs themselves aren't terribly long or varied, but with 735 metres of vertical rise and 325 acres of skiable terrain, there is enough to keep you busy for a day and light those legs on fire long before you reach the bottom. Nakiska is not the biggest, steepest, deepest or most challenging, but it makes for a great day, and the memories will last you a lifetime.

They have for me. ♥

Night or day, Otway Nordic trails tempt adventure-seeking travellers

BOBBI BARBARICH / bobbi@vancouverweekly.com

After a five-hour drive from Grande Prairie, we arrived in Prince George tired, stiff and antsy to get outdoors. We hastily checked in at the Treasure Cove hotel—headquarters for our combined downhill/nordic adventure—eager to get out skiing.

We had raced the rapidly dropping sun as we headed southwest, but by 4:30 pm, all light was gone and my plans for a cross-country ski were dashed. Or so I thought.

A friendly woman at the information booth near the junction of Highway 97 and Highway 16 replenished our hopes. She informed us that the Otway Nordic Centre's ski trails were lit and open until 9:30 pm. We rushed into our snow gear and headed in the direction of crisp, gliding relief.

The Caledonia Nordic Ski Club is an

SKI NORDIC

encouraging group of more than 1 000 members. Located 10 minutes west of Prince George, the ski trails are impeccably maintained for both classic and skate skiers of all levels. Though only five of 30 kms are lit, the moon made for an acceptable flashlight as we got lost and found throughout the network.

Coyotes howled and creatures stomped through the bush as we made our way through the night without another human soul around. Several steep hills sent me careening into the dark, hoping nothing of the furry persuasion was at the bottom of the hill to greet me. But only a friendly veteran met us at the end of our

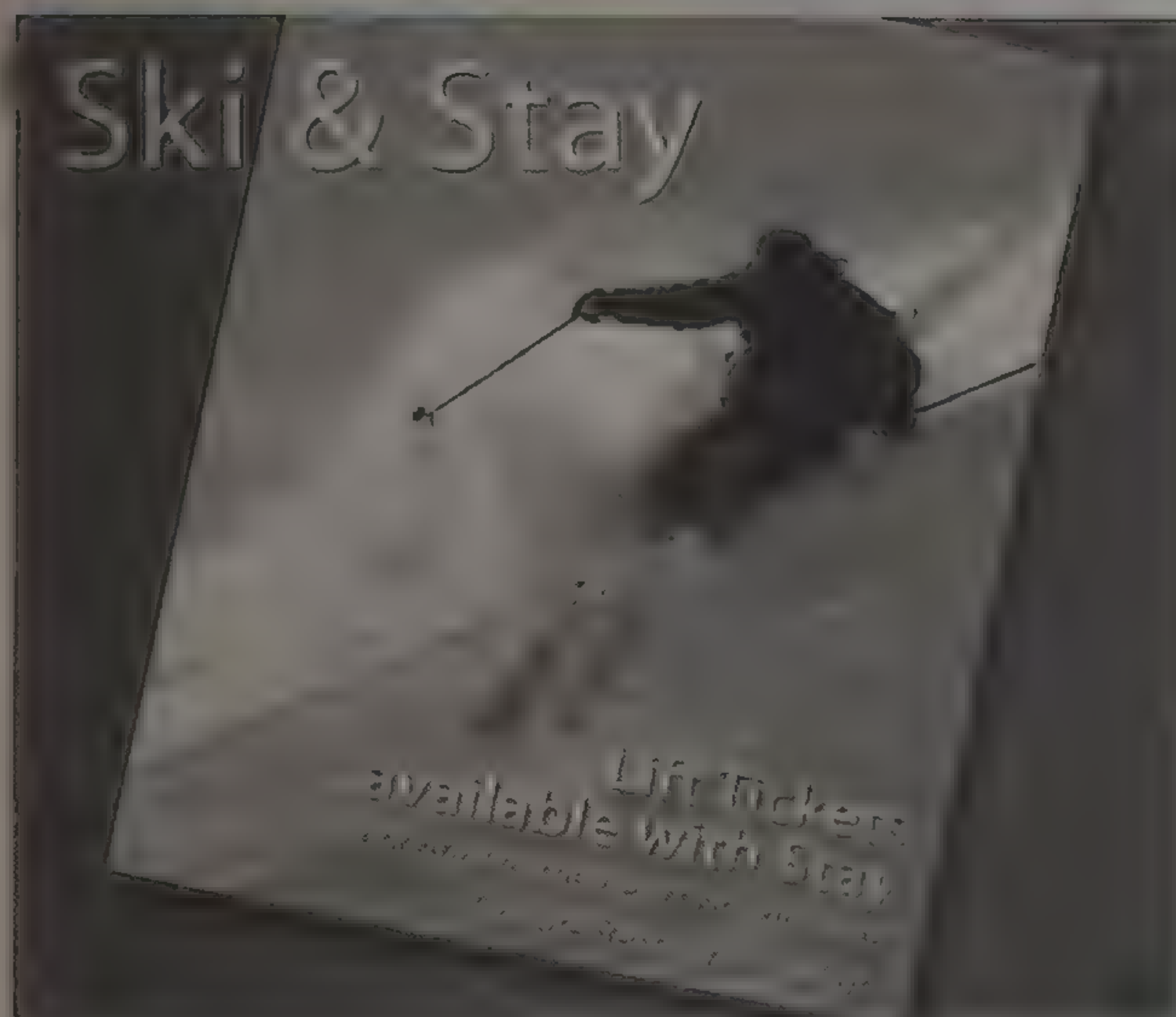
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OTWAY NORDIC CENTRE

CONTINUED FROM PREVIOUS PAGE

excursion. We introduced ourselves in the clubhouse, with dozens of old irons standing around us and pictures of races—spanning three decades—pinned to the log walls.

"We can often start skiing with only 4 inches of snow; this year we were out here on Halloween," Dave, the veteran, tells us. Having skied here for nearly 20 years, he's a big

fan of Otway and rightfully so. Despite national and international competitions being held at the club, he maintains that the trails are rarely crowded. "They're all one-way and very wide, so passing people is seldom a problem for any level of skier."

He also mentioned a secret: at the top of the 500-metre Canada Cup climb, a narrow path leads 18 kms to the University of Northern BC, a quiet trek through the outskirts of the city.

WE COULDN'T VERIFY the condition of all the trails that night, but with Dave's admiration for the club ringing in our ears, we returned a couple days later to check out more of the facility. We chose the Fingers and the Antlers routes, winding trails with several ups and downs. Weathered skiers whipped past us on several of the corners. On every face was a similar contented excitement for the great conditions, mild temperature and subtle sunshine.

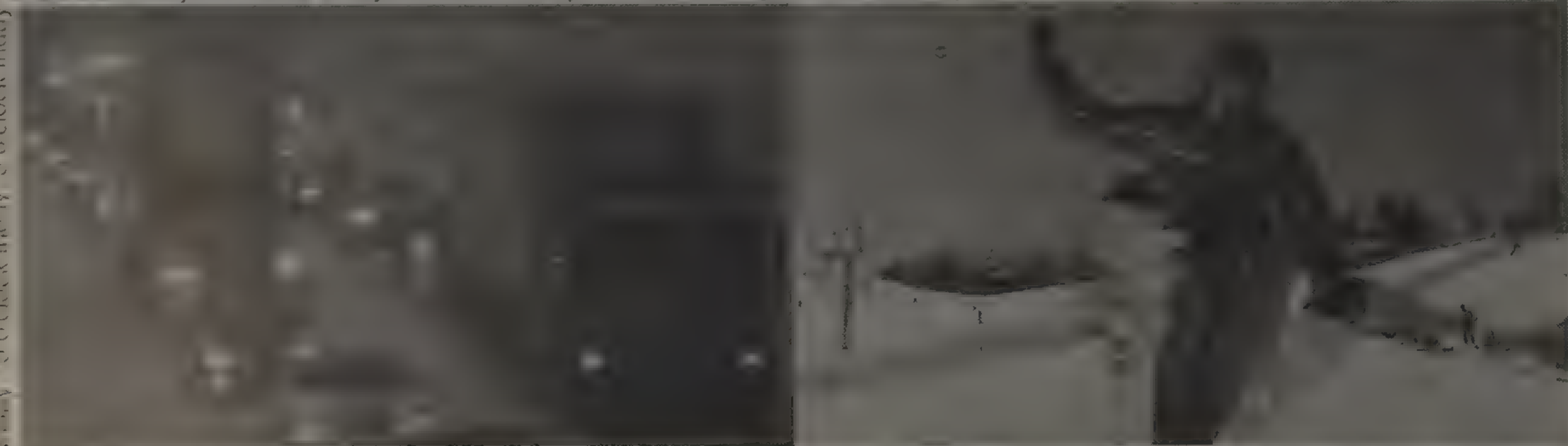
As we finished our route and chattered about the day, a little girl barely three feet tall in a purple marshmallow snowsuit made her way slowly past us. Her parents called encouragement from the parking lot, and we stopped to watch an admirable display of determination.

We finished our ski with a stop inside the clubhouse, where rentals are available for \$15.

Drop-in passes for the Otway Ski Centre are \$10 each, but the Greenway Trail connecting Otway with the Blue Spruce Campground (a 22-km trip) is free. ♥

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Would you like that Cariboo-sized?

BOBBI BARBARICH / bobbi@vueweekly.com

After a legendary day at Powder King, the Treasure Cove and Casino is the perfect hide-away. Upon returning from the hill everybody in our party—me, my partner and another couple—was starving, but we decided to prolong the pleasure of a huge dinner with a soak in the hot tub.

However, once we saw the hotel's waterslide, the downhill adventures of our day proved not enough. The terrifyingly fast plastic tube cannon-balled us into the pool several times before our stomachs said it was time to hit a steak. When asked where we should go to get some meat, the front desk staff at the Treasure Cove answered without hesitation: **The Cariboo**.

We pulled up to the neon marquee, and were greeted inside the door with a Trivia Pursuit question: What princely British Columbia city has Niner's Diner, the Cariboo Steak and Seafood restaurant and Earl's? Rhetorical question at this point.

AS WE SAT DOWN, we knew this was going to be a good meal: the waitress told us not to bother ordering a side dish because the portions were so huge. Even the taxidermied caribou over our heads seemed to be smiling, but that may be because no caribou

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was on the menu. We hardly noticed, however; we were more entertained by the 30-plus item cocktail menu and the classic wood and leather décor of the downtown Prince George staple restaurant.

Eschewing the waitress's caution against side orders, we started the meal with parmesan-laden Caesar salads included with entrées, rich mushrooms Neptune (\$6.95) and fresh potato skins (\$4.95). Ecco Domani Merlot (\$25.95) complemented our choices well. This is where I got full—before the main course even arrived.

Our orders came in quick succession, however, and within 30 minutes of our arrival, two 10-oz New York steaks (\$21.45 each), one 8-oz New York steak (\$19.45) and a titanic plate of buttered tiger prawns (\$20.95) challenged our straining stomachs. I managed to find room for the giant pieces of steamed vegetables and a dozen prawns, each nearly half the size of my palm. The men polished off their perfectly peppered steaks, but my friend Rachelle could hardly finish her

"Ladies' Size" portion. We simply couldn't touch another morsel of food.

We left feeling uncomfortably full but satisfied. The feeling quickly passed, however; after a day of skiing at Powder King, my metabolism quickly processed the massive meal and put me to sleep before I could say "Cariboo." ▼

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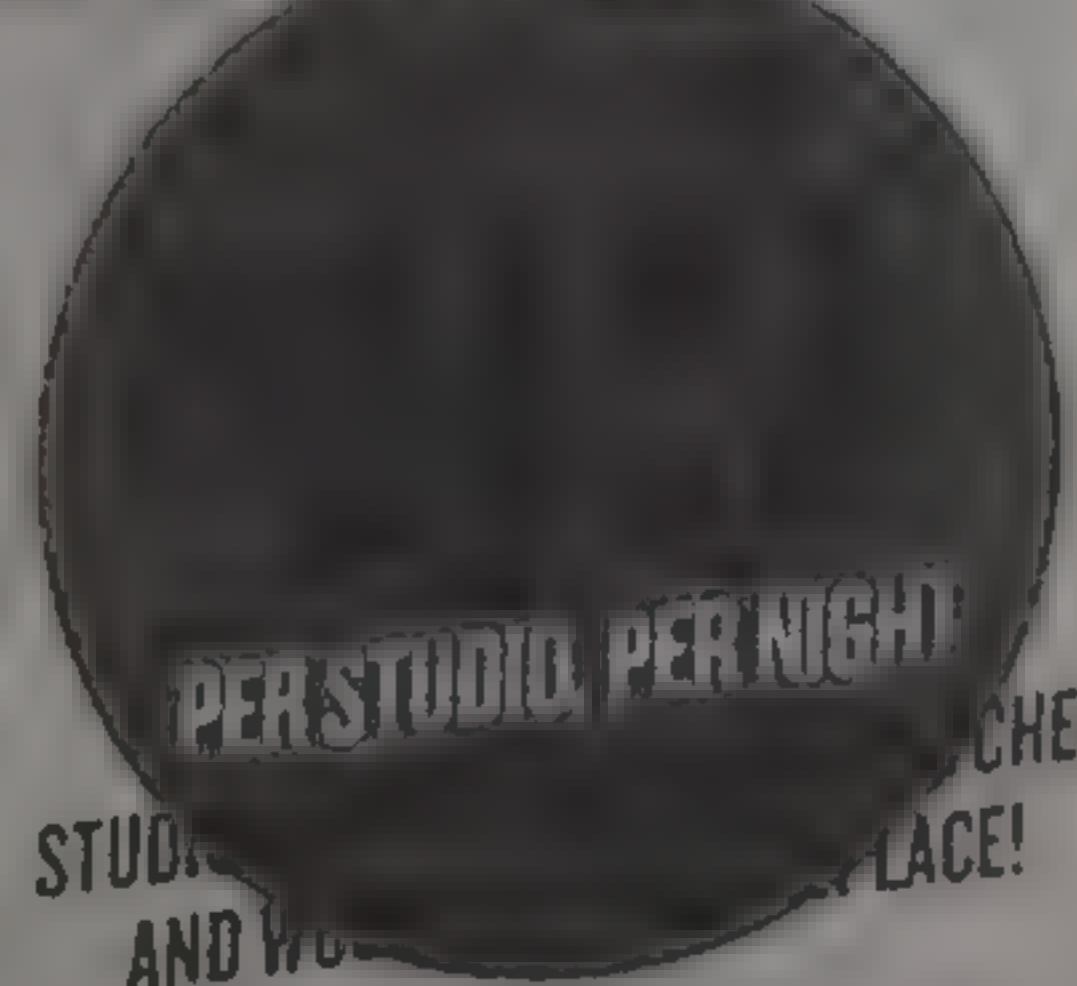
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A Treasure in Prince George?

BOBBI BARBARICH / bobbi@vucweekly.com

While in Prince George, we had the pleasure of staying at the new **Treasure Cove Casino and Hotel**. The couple that joined us was marginally suspicious when we told them the name. Is this a honeymoon hotel? A private getaway?

It could be for the romantically minded: Araina Spa offers body wraps, massage, facials and hand and foot treatments for individuals or couples. But we were all there to ski and snowboard. Once that was clear, we were able to share a double queen room for only \$129 per night.

The Treasure Cove was extremely easy to find at the junction of Highways 97 and 16, conveniently located beside the information booth and attached to the Casino. The hotel offers many packages: golfing at the Prince George Golf and Country Club,

ACCOMMODATIONS

skiing at Powder King, shopping at nearby Pine Mall, even wedding rooms and services.

I TRIED MY LUCK at the Casino. The Pegasus slot machine, one of 400, remained a mystery for me. My friend Rachele, however, rubbed the right machine and got lucky with "I Dream of Jeannie." Poker, Roulette and Blackjack tables are also available, and the hotel provides "stay and play" coupons for each night you're booked.

Also attached to the hotel is the Publik, a casual dining restaurant that offers a wide selection of reasonably priced beer including Leffe, Hoegaarden and Stella. They made a fine gin martini, too. The garlic and spinach

dip came with real spinach and deep-fried Navajo bread, though the next morning we agreed the garlic wasn't quite as inviting.

But our unanimously favorite aspect of the Treasure Cove was the complementary continental breakfast. It had your usual variety of breads and spreads, fruit, eggs and cereals, but I've never seen anything like the waffle machine. Six ounces of waffle mix are pre-measured into cups that you pour onto the iron. Close, listen for the beep, flip it over and in less than three minutes you have a perfect waffle. Even the coffee was surprisingly good and available 24 hours a day.

Staying at the Treasure Cove was an all-around great experience. And depending on how much you like waffles, they may be worth the trip itself! ▽

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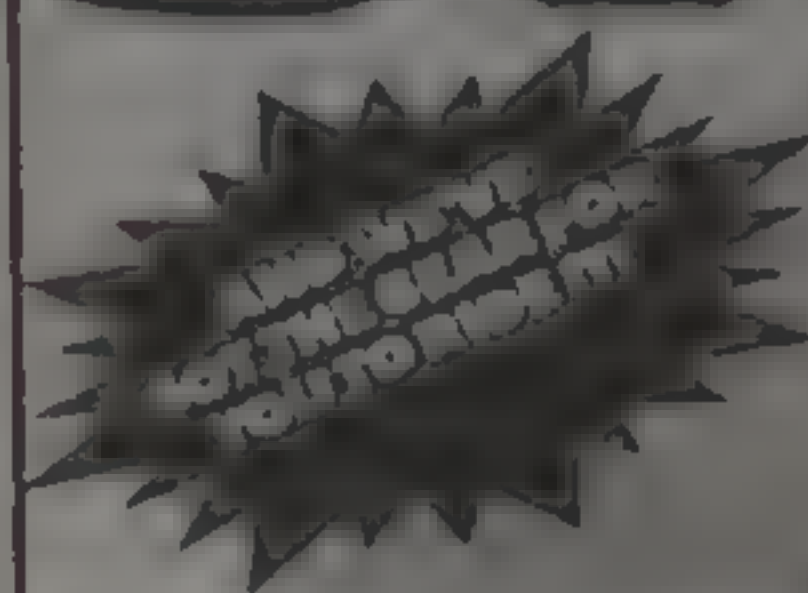
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Ski with plenty of green

HART GOLBECK / hart@vuvueweekly.com

Val d'Isere is for sale. Apparently the Blas family is looking to part ways with the famous French resort. For a cool 500 million euros, you can own the Sofival that controls it along with three smaller ski hills.

This year, the Eagle's Eye Suite on the peak of Kicking Horse Resort is \$875 per person per night. A little pricey for most but it does include meals, lift tickets, daily private lessons and a designer logoed keepsake.

Not surprisingly, the Eagle's suite is not the most expensive in North America. That prestigious honour is reserved for Game Creek Chalet located on Vail Mountain in Colorado. US\$2 800 per night sets you up with your part of a four-bedroom condo including you own private chef and ski instructors.

With a little bit of web research, I discovered that currently the most expensive snowboard is the Miura Tekila for a cool \$2 387, lower down the list is the Burton Series 13 at \$1 200 and the new Burton Vapour listed at \$899, although some places were already dropping its price into the more reasonable \$500 range.

Treble Cone Ski Resort in New Zealand is offering some great summer ski camps. Including meals, coaching and accommodation, they run at \$1 200 per week. Airfare to New Zealand is extra. Similar pack-

SKI | EXTRAVAGANCE!

ages at Whistler in June are \$1 900 - \$2 300 for eight all-inclusive nights. The Whistler packages looked very well organized, including water ramping, parties, personal DVD of your ski

week, accommodations, meals and airport transfers.

Turkey is proposing to build the world's largest indoor ski center. The current price tag sits at \$400 million for this 1-million square metre leisure centre to be called Snow Valley. Apparently, money doesn't always buy originality. ▽



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Jasper in January 12-28



Schedule of Events Phone 1-800-473-8135

Friday, January 12th

Coca-Cola Family Kick Off Party
Molson Monster Kick Off Party
Rustlers Ladies Hockey

Saturday, January 13th

Demo Days at Marmot Basin
The Jasper Booster Scavenger Hunt 4:00
Yuk Yuk's Comedy 8:30

Sunday, January 14th

Demo Days at Marmot Basin
Warden Ice Rescue Maligne Canyon 1:30
Skating Party & Cabane a Sucre 1-4:00

Monday, January 15th

Beers and Bites 7:00

Tuesday, January 16th

Hospitality Challenge 1:00

Wednesday, January 17th

Marmot Challenge 11:00
Spirits of Jasper 7:00

Please note: Schedule is subject to change without notice
Check our website for latest updates www.skijaspercanada.com

Thursday, January 18th

Rotary Club Juan Helluva Night 6:00
Community Band Benefit

Friday, January 19th

Chili Cook Off 6:00
Captain Tractor (Live Music) 10:00

Saturday, January 20th

Taste of Canadian Wine & Cheese 7:00
Captain Tractor (Live Music) 10:00

Sunday, January 21st

Solomon Demo Days Marmot Basin
Children's Movie Matinee 1:30
An Evening of Wine and Food 7:00

Monday, January 22nd

Mixology and Munchies Earls 3-6:30
Seniors Ski Week Marmot Basin

Tuesday, January 23rd

Historical Lantern Tour

Wednesday, January 24th

Beers and Bites Caledonia Grill

Thursday, January 25th

Taste of the Town
Seniors Fun Race Marmot Basin

Friday, January 26th

Wine in Winter Tasting

Saturday, January 27th

Avalanche Safety Day Marmot Basin
Strathcona String Quartet
Ducks Unlimited Auction

Sunday, January 28th

Jasper In January Finale Brunch



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All hail the Powder King

BOBBI BARBARICH / bobbi@vancouverweekly.com

At the Powder King Mountain Resort, the man selling your \$40 lift ticket wears dirty white Kamiks, tattered jeans, a Stanfield's grey underwear shirt and a red ball cap. He's thin and tired-looking but greets you with a charming smile.

You later see him in the rental shop, organizing the buzzing line of young skiers and snowboarders. Next, he's in the bar, pouring pints of Kokanee Gold and talking excitedly with snow and sun-worn veterans of the hill.

The man in the red ball cap is Jim Salisbury, the resort's new owner. He bought Powder King on Dec 1, 2005. And, at the age of 38, he's a brand new father of triplets. Salisbury was recently diagnosed with a hyperactive thyroid after dropping 50 lbs over the past few months. I asked him if it's related to the stress of four new beings, one rather more unpredictable than the ones in diapers. He shrugs nonchalantly.

"It's genetic," he says, smiling calmly and taking a drag of his cigarette. "How can I be stressed? Look at this place." Sweeping his extended arm behind him, he proudly grins. "It's a magical, mystical place. My wife and I have coined the phrase for our hill: Whisper of the North."

But Salisbury isn't whispering.

"I want everyone to know exactly what Powder King is," he says.

What is Powder King? It's many things, but the first adjective that comes to my mind is remote. Located in the Pine Pass of northeastern BC, Powder King is a two-hour drive north of Prince George (700 km west of Edmonton), or 3.5 hours west of Grande Prairie (450 km north of Edmonton). Though it's the only BC hill that's immediately off a major highway, Highway 97 is fairly arduous in winter and may require 4x4 fortitude to travel. Powder King is also relatively small, with only 24 marked

AREA

runs and 640 vertical metres.

Despite relatively poor accessibility, the fantastical hike-ability of the cur-

rent map in addition to the astounding potential for expansion may cajole reluctant travellers to make the trip—if they only knew about it.

IN THE PAST. 13 months since Salisbury bought the resort, he's upgraded

the most immediate items in need of attention: the chairlift received a new cable and the chalet got a face lift. The on-hill accommodations, a 60-room camp-style hostel, also got new beds and windows. The locals are already beaming.

"Jim is doing great things. He's going to make this place what it should be," says Mickey Lanigan, a devout season pass holder.

Though Lanigan lives 330 km away

PHOTO BY MICHAEL PAGE

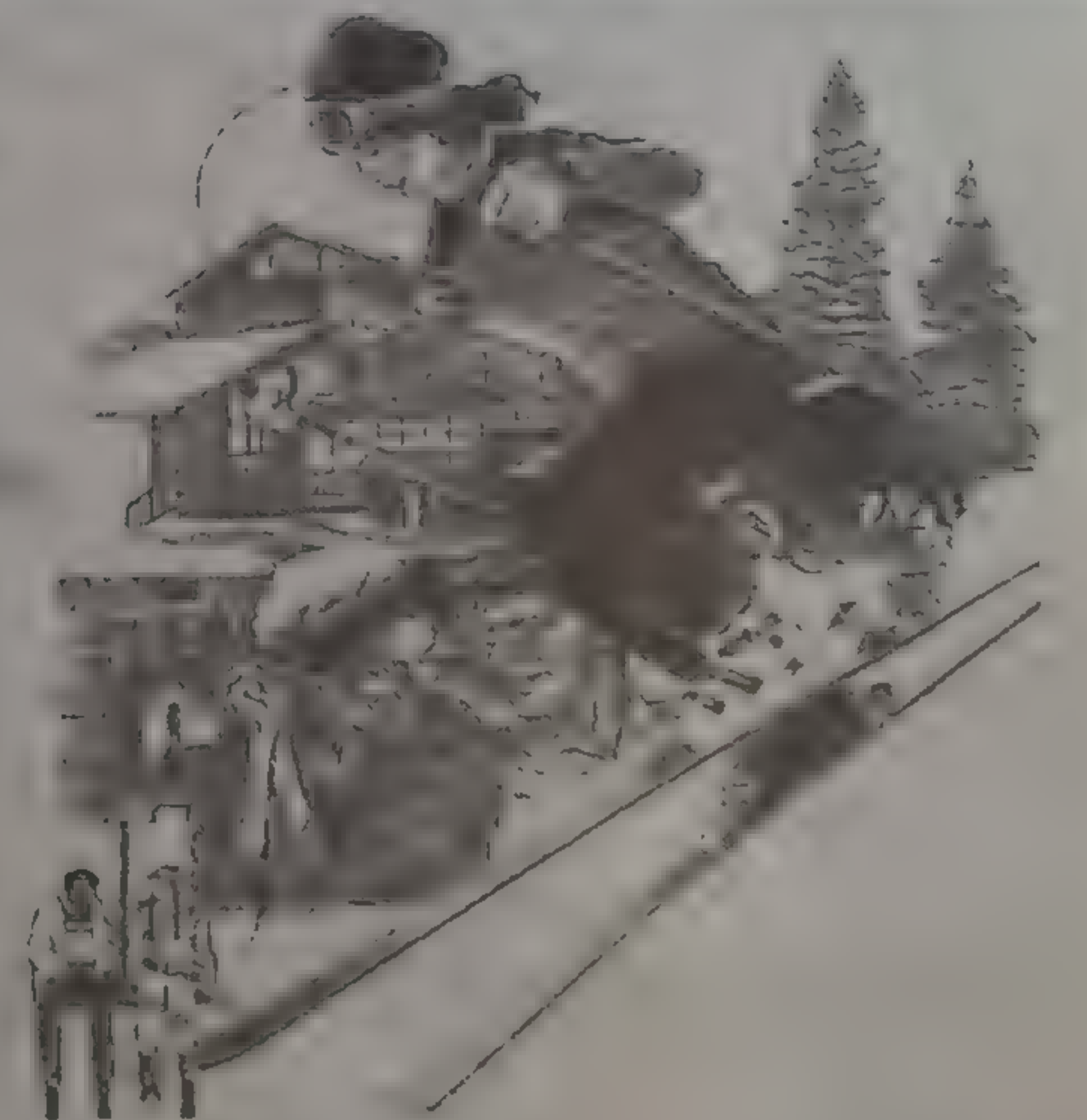
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Local

Rabbit Hill — 60cm base, no new snow, all lifts and runs open
Snow Valley — 60cm base, no new snow, all lifts and runs open
Sunridge — 60cm base, no new snow in the past 7 days, all lifts and 11/12 runs open

Alberta

C.O.P. — 75cm base, 10cm of new snow in the past 7 days, all lifts open
Castle Mt. — 67-169cm base, 41cm of new snow in past 7 days, all lifts and 64 runs open
Lake Louise — 115-188cm base, 26cm of snow in the past 2 days, all lifts and runs open
Mammoth Basin — 84cm base, 20cm of new snow in the past 10 days, all lifts and main runs open
Mt. Norquay — 117cm base, 43cm of new snow in the past 7 days, all lifts and runs open
Nakiska — 45-69cm base, 36cm of new snow in the past 7 days, all lifts and 26/28 runs open
Sunshine — 147cm base, 52cm of snow in the past 7 days, all lifts runs

OPEN

Tawatinaw — All lifts and runs open, 10:00 — 4:30

BC

Apex — 147cm base, 14cm of new snow in the past 24 hours, 4 lifts and 66/67 runs open
Big White — 165cm base, 11cm of new snow in the past 7 days, 15/16 lifts and 100/118 runs open
Fairmont — 41-79cm base, no new snow, all lifts and runs open
Fernie — 186cm base, 56cm of new snow in the past 7 days, 9/10 lifts and 105 runs open
Kicking Horse — 191cm base, 54cm of new snow in the past 2 days, all lifts and runs open
Kimberley — 83-114cm base, 47cm of new snow in the past 7 days, 5 lifts and 80 runs & glades open
Mt. Washington — 296cm base, 24cm of new snow in the past 2 days, all lifts and runs open
Panorama — 88-127cm base, 52cm of new snow in the past 7 days, all lifts and runs open
Powder King — 250cm base, 89cm of new snow in the past 3 days
Powder Springs — 95-140cm base, 80cm of new snow in the past 3 days, all lifts and runs open
Red Mt. — 189cm base, 35cm of new snow in the past 7 days, all lifts

OPEN

Silver Star — 98-138cm base, 17cm of new snow in the past 7 days, all lifts and 114/115 runs open
Sun Peaks — 115cm base, 10cm of new snow in the past 7 days, all lifts and runs open
Whitewater — 244cm base, 20cm of new snow in the past 3 days, 3 lifts and 8 runs open
Whistler/Blackcomb — 300cm base, 107cm of new snow in the past 7 days, 14 lifts and 63 runs open

U.S.A.

Big Mt. — 135cm base, 28cm of new snow in the past 7 days, 10 lifts and 88 runs open
Big Sky — 75-113cm base, no new snow, 14 lifts and 90% of terrain
Crystal Mt. — 75cm base, machine made snow, 5 lifts and 11/45 runs
49 North — 196-1284cm base, no new snow, all lifts and runs open
Great Divide — 63cm base, 5cm of new snow in the past 24hrs, all lifts and runs open
Lookout Pass — 188cm base, 28cm of new snow in the past 2 days, all lifts and runs open
Mt. Spokane — 127-183cm base, 3cm of new snow in the past 24 hours, all lifts and runs open
Schweitzer Mt. — 125-225cm base, 18-25cm of new snow in the past 7 days, all lifts and 31 runs open
Silver Mt. Resort — 173-210cm base, 23cm of snow in past 3 days, 5 lifts and 65 runs open
Sun Valley — 78-108cm base, no new snow, 4 lifts and 45 runs open

All conditions accurate as of Jan. 3, 2007

POWDER KING

CONTINUED FROM PREVIOUS PAGE

he's considered a local—Powder King draws from over 200 000 people in northeast BC and northwest Alberta. But locals-only hills don't always translate well into large resorts. Powder King has been a local secret since 1965, when the then-named Azu Ski Village opened to a legendary 2 200 cm of snow. The old t-bar is still standing, and you can find it during a phenomenal bush run to the far left of the new t-bar.

Short traverses off the main piste are where Powder King really shines. Even if you're feeling a little lazy, you don't have to go far to be rewarded with fresh snow. Between each run is a mass of large, old pines so perfectly spaced one may think they had been purposely cleared.

The bush runs are so perfectly spaced simply because an average of 1.25 metres of snow fills the wells and reaches nearly midway up the trees. The wide tree bases are completely covered, trapping snow and protecting it from wind, making for intricate and challenging terrain. Even after a busy weekend, you can still enjoy skipping between trees in mounds of untouched snow late on a Sunday afternoon. This is what consistently draws a meagre 300 locals on Thursday through Sunday, the only days Powder King is open. But those locals are some of the happiest: Powder King is ranked one of Canada's best-kept secrets by *Ski Canada* magazine.

"I grew up in Castlegar, I lived at Red and I've skied everything. There is nothing like this," says Salisbury emphatically. After his first trip to Powder King in 2004, Jim returned home to Powell River—where he owns two logging companies—and told his wife they were buying the hill. "My cousin had been telling me to come up for years. I finally got here and heard it was for sale. We closed the deal a few months later.

"People come here because of the snow," he continues. "They know they will consistently have tons of powder to ski all day, all weekend. We're going to be one of the only resorts that will offer powder lessons, because we can guarantee that much snow. But the locals have kept this hill a secret, and that's been Powder King's downfall."

The resort has undergone five ownership changes since Azu, but the twinkle in Salisbury's eye confirms this time it's different.

CONDOMINIUMS ARE ALREADY in the planning stages. Salisbury has packages with major hotels in Prince George, notably Treasure Cove where we stayed, and nearby Mackenzie. Once a new, 30 000-gallon water reservoir is completed, further hill development can occur.

As for the hill itself, I asked Salisbury what he's done to improve the skiing runs and conditions. He chuckles, "We don't need snowmaking machines."

Salisbury is confident his Powder King will finally become more than a

locals-only destination.

"Powder King is not remote," he insists. "People think it is, but it has more to do with the facilities than the distance. So I've got a shuttle from Prince George, and soon we'll have them from Dawson Creek and Grande Prairie."

From the Treasure Cove we enjoyed door-to-door service on the Powder Express, a \$25 round-trip bus ride from various locations in Prince George. But I've never regretted making the 3.5-hour trip myself from Grande Prairie, where I usually depart. I've driven here almost every year for 15 years, and I've never had a poor snow day, and this week was no exception.

Sun peeked around the mountain from 9:30 am until the lifts closed at 3:30 pm, and no run was without fresh snow. The easy hikes and traverses to breathtaking reveries of untouched powder never cease to amaze me. Powder King's near-mythical dumps of powder have been keeping the hill alive but Salisbury's plans already have patrons whispering, "I can't believe there's so many people here."

As we talked, a man stood waiting behind me. Salisbury was needed in the rental shop.

"I have to convince the locals we need to grow," says Salisbury earnestly.

As he departed for the rental shop, the man in the white Kamiks and the red cap patted me on the shoulder, saying, "Listen. You're a friend of Powder King. Go enjoy your day. But tell your friends." ♥



Search for the NEXT thing to do at Whistler

HART GOLBECK / hart@vuwweekly.com
Heading to Whistler Blackcomb next weekend? On Jan 13 and 14, *Sports Illustrated* is hosting a kid's NEXT Snow Search competition.

Targeted at nine to 13-year-olds, this event's aim is to identify the next generation of up and coming skiers and boarders and will include all mountain disciplines, all equipment and especially style and attitude. Registration for two days is \$25 and specific events include big mountain, slopestyle, snowcross and some fun in the halfpipe.

For those of you with coaches, Saturday is for registration and checking out the terrain. On Sunday the races and style judging begins at 9 am and continues through until 3:30 pm, after which 10 finalists will be picked for a jump-off during the Fire and Ice Show held at the top of the Village at 6:15 pm. From these

SKI RACE

finals, four winners will be selected to head to Vermont for the North American finals.

This is a totally non-restrictive event including skis, snowboards, telemark skis and even snow blades. As well, athletes with sitskis and outriggers are encouraged to enter.

Judging criteria emphasizes style, variety, personality and attitude. Helmets are mandatory, and it is pointed out that rude and obnoxious people will be tossed. Entrants and spectators can find the individual venues marked by large red Whistler Blackcomb flags. While there, consider yourself extremely lucky because you will be carving up the slopes that have been bestowed with a staggering, record-breaking 700cm snowfall since Nov 1. ▼

Get totally storked

SNOW SKI TIPS

COLIN CATHREA
 colin@vuwweekly.com

Balance over your skis is the most important factor of each and every turn. This is where the "stork" drill can help improve your balance point and get you carving beautiful smooth turns.

Our fine feathered friend the stork can stand on one leg motionless for hours at a time. We can learn from this technique and incorporate it into our skiing to help us get a feel for complete balance over one ski. Hey, look at the picture ... if Bode Miller can finish a race on one ski, you can give this exercise a try!

Begin by traversing across the hill and lift the uphill ski. Now concentrate keeping the lifted ski horizontal with the snow. If the tip wants to lift, you are sitting back, and if the tip is down—too far forward.

Once you have a good feel while traversing, begin to link turns. As you are beginning the new turn, put the ski down and roll over into the fall line. When you are pointing straight downhill, lift the new inside ski. All of your weight will obviously be on the new downhill ski.

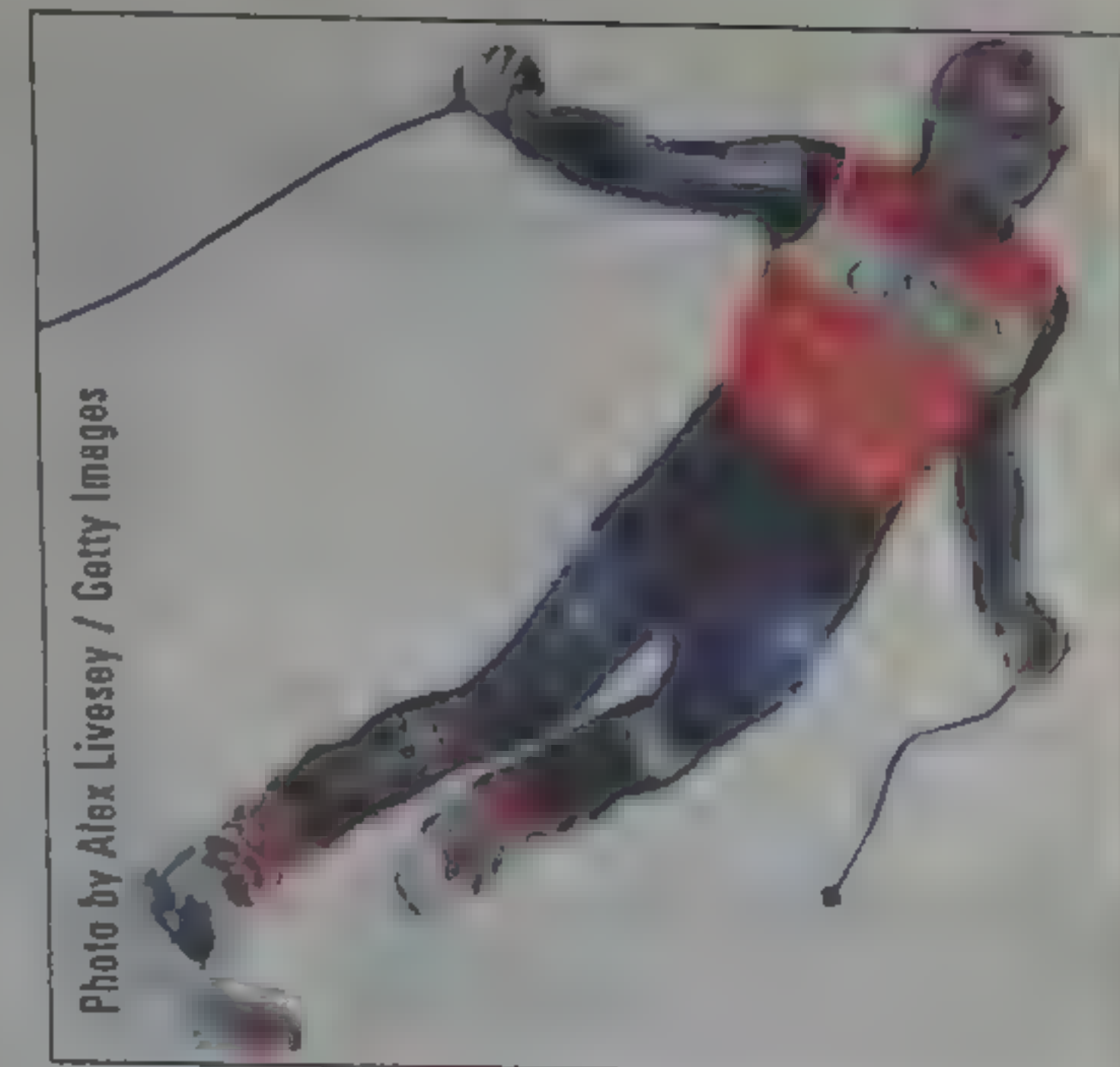


Photo by Alex Livesey / Getty Images

Remember to keep the lifted ski even with the snow. If you can carve into the new turn and cross the hill into the next turn you are virtually perfectly balanced!

Animals are great teachers. From the agility of a panther to the balance of the stork, we can gain unique perspective by imitating the prowess of our friends in the wild. ▼

Put some fun in your Scots Fernie Cup

HART GOLBECK / hart@vuwweekly.com
This weekend, Fernie Alpine Resort is hosting their annual Scots Fernie Cup. The event is a friendly ski and board competition where competitors between the ages of four to 19 are tagged with a country of origin and they compete on a dual slalom race for individual glory or a national team prize.

Last year Canada, Australia, Sweden and Switzerland were represented and Canada wrested the title from the Australian champions.

SKI RACE

This year, the Aussies will be hosting a barbecue for competitors and guests, and drinks will be half price. There will even be some tunes cranked out both nights by The Toques, a popular rock/bluegrass band. I'm sure the Fosters will be flowing freely until the wee hours.

The event kicks off on Saturday at 5 pm with a torchlight parade followed by the social. It's not too late to enter. Thirty dollars gets you into the races and all that goes with it. This event is so popular there's even a similar competition in Australia that's been running for several years.

This year the Aussies are looking to get their cup back, and it's expected that up to 100 kids will be representing their colours. ▼

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ACAD encourages encounters with the third dimension

JOEL SEMCHUK / joels@vueweekly.com

Are you fascinated with computers, graphics and 3-D media? Or, maybe you spend your free time visiting every art gallery in the city?

If you answered yes to either one of these questions and you've ever wondered what the other side is like, Alberta College of Art and Design has an art and computer program that is a broad, creative and an applied blend of old-school technique with modern digital technology.

While the idea of computer-generated art might call up an image of a technology-heavy, digitally saturated environment, Alberta College of Art and Design (ACAD)'s Media Arts and Digital Technology program (MADT, pronounced "mad-tee") is open to individuals with all levels of computer experience, even none.

"We have students who haven't touched a computer in their lives," says Mary Scott, MADT head and former head of the painting program. "Then we have those who have been programming since they were six."

THE FIRST YEAR of the four-year program is a mix of traditional art (drawing, painting) and other introductory courses. By the second year, you will have had a broad enough experience to be able to choose your focus.

With different courses at every level, 3-D art and programming are large components of the MADT program. The first two years of 3-D courses study worlds—virtual realities and model spaces. The remaining years are filled with animation courses.

(A potential fifth course studies 3-D imaging in computer gaming. Unfortunately it hasn't been taught because, as yet, the school hasn't been able to find anyone to teach it.)

"Our students really do use this 3-D learning in a number of ways," she says. For example, there are simulations created in the virtual reality course and Scott adds that "[students] can make all sorts of interactive worlds that are online or simulated in real space."

Besides its obvious uses in gaming, 3-D imaging also has a place in film

LEARN 3-D IMAGING

and video design. And medical imaging is a fast-growing field as well.

The number of 3-D courses is meant to provide students with as much contact as possible with their 3-D image projects, and to offer 3-D studies in a number of ways. But one of the most unique projects available to a MADT student is rapid prototyping.

A rapid prototyping machine is a device that makes a 3-D model of whatever design it is told to make. A perfectly designed coffee cup, for example, will work and hold coffee, although Scott would advise against drinking out of the cup.

"All [students] wouldn't know about rapid prototyping," Scott explains. "More are into making characters ... because they are very interested in animation or else making characters for video, film or games."

Still, the chance to design a house and then watch it being printed out in 3-D would be an interesting way to spend an afternoon.

A RECENT GRADUATE of the MADT program, Richard Spriggs's history with art comes right from his childhood when he sat around drawing with his brothers. A quintessentially traditional artist, Spriggs had no thoughts of 3-D computer animation when he first entered the MADT program. But he was reading the writing on the wall.

"In my view, a lot of art is going towards computers anyway," Spriggs admits. "I didn't really know too much about computers before I entered MADT."

But out of the myriad of artistic courses offered in his first year, Scott discovered 3-D imaging.

"I went into MADT not knowing anything about 3-D," he says. "I took it as an elective, and I found I enjoyed it a lot."

Spriggs's lack of experience with computers was no hindrance, and he was soon programming with the best of them. Turns out he was right about computer-generated art, and was even more pleased to discover how much easier computers make the ani-

mation process.

He is not a lot different than many post-secondary students who, when they pursue a program find that there is a whole world of other possibilities to choose from that were never dreamed of before. Scott tells me of another student originally wanting to create animation but who ended up in architecture. Such stories of career change are common due to ACAD's vast range of offered courses and the students' freedom in choosing them.

Being very open and flexible, ACAD allows the student to choose courses from all over the humanities spectrum, including philosophy, Scott says. And liberal arts courses that are not offered at ACAD, such as a second language course, can be transferred over for credit.

"We've had a number of students take a reasonable number of courses outside of our program," Scott says.

Artists will no doubt appreciate having so much freedom to choose.

STUDENTS ALSO HAVE a great deal of freedom to create within the courses, Scott says. The school does everything possible to ensure that the students' own artistic methods guide his or her development, not the college or teacher.

"We attempt constantly to facilitate every student's development of their creative, intellectual, critical aesthetic skills and competencies," says Scott.

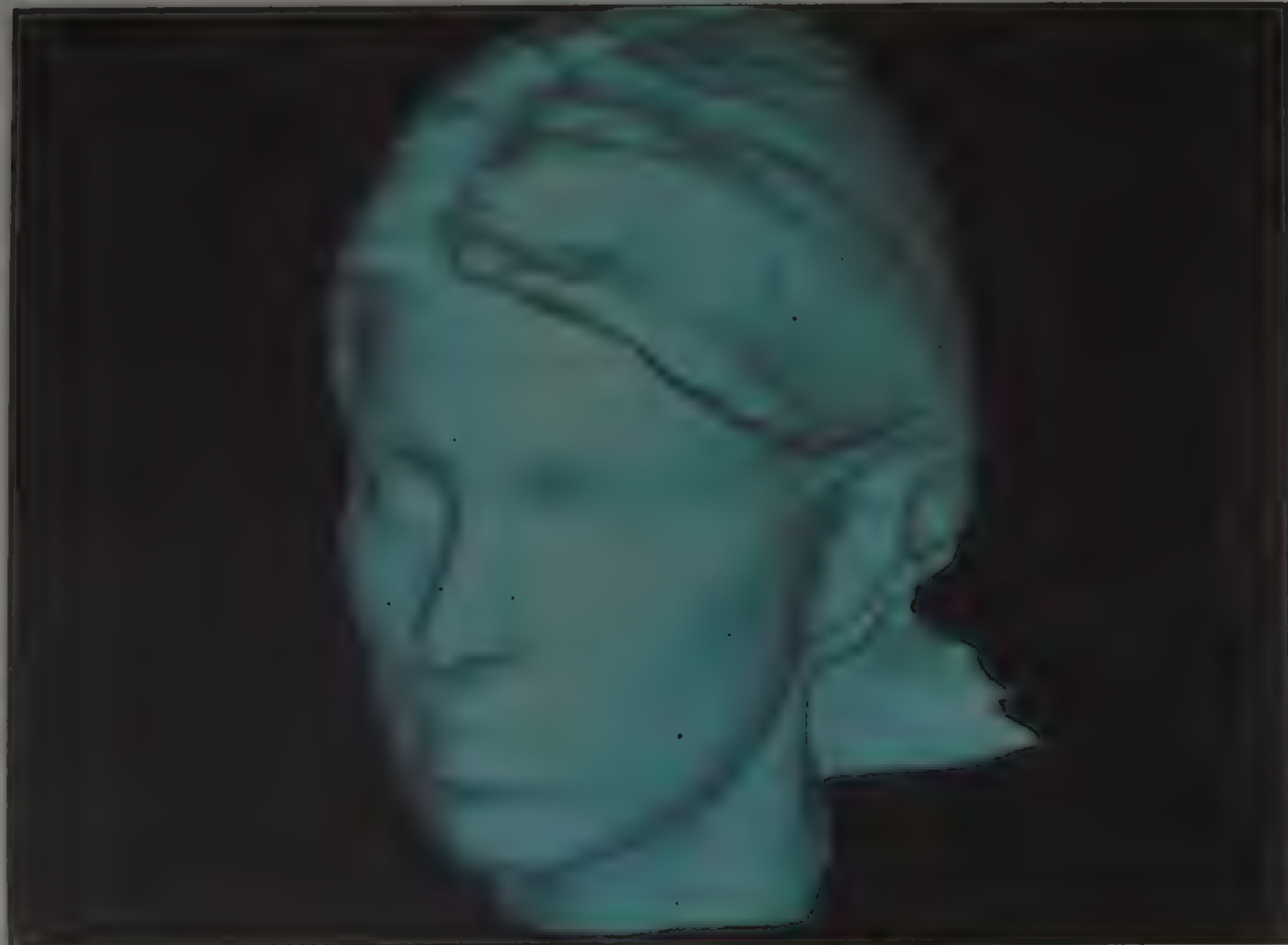
Students are encouraged to develop their practices, and Scott stresses how a focus is always on facilitating independence and the development of professional creative skills. As a result of this freedom perhaps, MADT graduates have, as Scott puts it, a "strong record of graduating as independent artists or designers who are very capable of working on their own."

Spriggs remembers his own experiences there fondly.

"At ACAD you do a lot of experimenting on your own. It helped me develop my computer skills." When assignments are given, for example, there are no parameters to follow beyond the task itself.

MADT graduates are finding employment very easily, Scott says proudly. The field of 3-D imaging is still small enough to create a great demand for people who can work a computer with a little bit of artistic flair.

Richard Spriggs, as an example, found work right away doing dental imaging. So whether you're a technowizard or a lone artist, Alberta College of Art and Design will let your creative talents flourish in a rules-free environment, while at the same time honing your art skills to become applicable to the high-technology business world of today. ▽



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Lloydminster campus • Information Evening • February 6

Welcome to art school extension

SHERRY DAWN KNETTLE / sherry@vuwweekly.com

The U of A's Faculty of Extension was founded over 90 years ago, and has since established itself as a flexible institution that identifies and adapts to the needs of adult learners.

Courses are offered in a wide range of programs, many of which result in a certificate upon completion of the required courses.

Its Liberal Studies section includes a Fine Arts Certificate Program (FACP) with an "entry level" certificate. Although the goal is to help students to create a portfolio, students often find that far more doors than expected tend to open up for them as a result of the FACP.

Alex Peck discovered the advantages of the program before she even graduated from the Faculty of Extension. After taking a few courses there, she applied and was accepted into U of A's BFA in Art and Design program. Now, a few years later, she's planning to graduate soon from both programs.

Peck is planning a gallery exhibition for the fall of 2007. Required for all FACP graduating students, the showing is one of the biggest advantages of the program for Peck. Many BFA programs don't offer individual shows but rather group exhibitions for their students, who usually graduate en masse—unlike the FACP where individuals can graduate all year round.

Peck's exhibition will be a set of abstract floral paintings that now fill every room in her home, and even in an unfinished state the work pulls you in, and the more you look at it, the more you like it.

Peck often throws down a figure painting on a canvas then paints florals over top, hoping to capture the essence of her subject underneath. Pointing to her favourite painting, she says that a friend, whose own likeness was thus covered over in florals, also chose the canvas as her favourite, having no idea that it was herself under all the colours and shapes.

Peck has always been unusually creative with her art, and she says that the FACP encouraged her to develop that creativity. It was during one of instructor Brenda Malkinson's classes that she realized her potential to create visual art.

"We were working with painting box shapes from a palette of three colours," she says, "and I remember being in awe that you could do so much with so little. It was almost as if that was the beginning. I thought of how much light and beauty you can create. If you can do that with three colours, imagine how much is out there, and what the possibilities are!"

MALKINSON, WHO GRADUATED from the Alberta College of Art and Design in 1975, has taught a wide variety of courses in the Faculty of Extension.

"The intent of my art is not to duplicate nature, but to participate in it," she says. If her students come away with a better understanding of visual art and creativity, it's because of how she gets involved with her own work. In that way she also involves her stu-



LEARN ART

dents in the creative process.

Wendy Rao was one of Malkinson's students a few years ago who, as she approached graduation, wasn't sure what direction her work would take. While considering her options, Rao took a design course with Malkinson, and during the first class made a decision that would give her the impetus she needed for the upcoming FACP gallery exhibition, and now she continues to work in the same multimedia format she decided upon in Malkinson's class that day.

Rao is a portrait artist who uses fabric as her canvas. As she works, she sews, adds paint and a variety of objects including jewelry, feathers, scarves and colorful string, resulting in three-dimensional likenesses that not only look different from every angle, but also have vivid and lively personalities.

Rao, who now lives in Vancouver, found that her certificate was invaluable when she first moved there a few months ago. She now has various teaching and speaking engagements as well as displays around the city.

"Getting the certificate was a big moment," she says. "It was validation of all my effort, and I was also able to put it on my CV. I had formal training and the world values that."

Both Peck and Rao are highly motivated, hard working students who say that Malkinson inspired them, but Malkinson isn't taking much credit.

"I'm just sincere, and kind of truthful," she says, adding that if her students find her inspiring, it's something that she doesn't set out to do—it just happens naturally.

"I've learned to look for the strengths in my students and to build on that. Sometimes I see a spark of creativity and I help the student figure out what to do with it."

Rao says that sometimes Malkinson's face would just light up and her eyes would sparkle as she looked at a student's work, thus encouraging her students to explore their creativity.

"SHE OPENED MY EYES to things that were out there. Brenda's courses helped me to find a direction," says Taylor Reese, a designer who already had a multi-media certificate from

NAIT when he took a course from Malkinson. Since NAIT's program was more technical, the creative side of his work took shape in Malkinson's

classes.

Reese is self-employed and takes courses in the FACP whenever possible, but with his many projects in

web, graphic, furniture and apparel design, he's not sure when he'll graduate from the program and doesn't seem too worried about that.

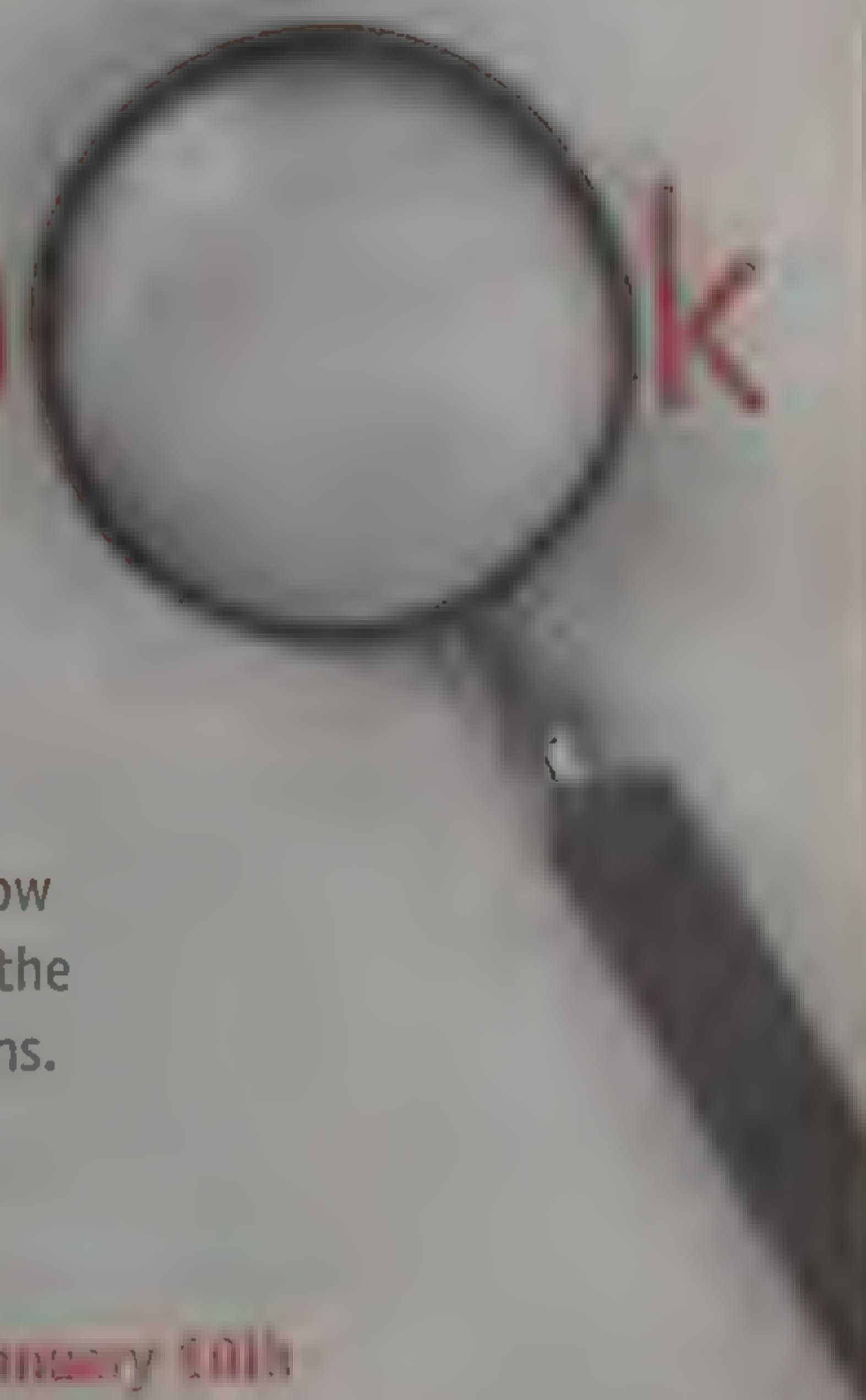
And although the faculty encourages its students to complete the program within three to five years students can (unofficially) take as long as they need.

As another student, who's been in the program for several years says, "I still plan to obtain my certificate and will probably will be ready for a show by September 2007."

Whether a student wants to get through the program quickly or take extra time to complete their courses FACP is a place to experiment with a career in visual art.

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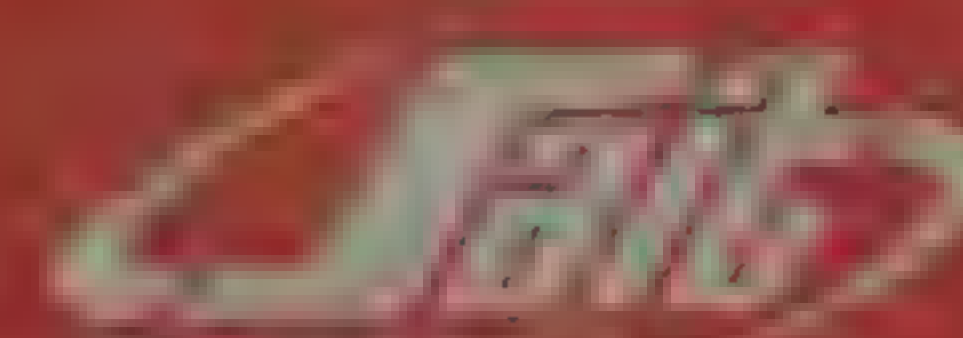
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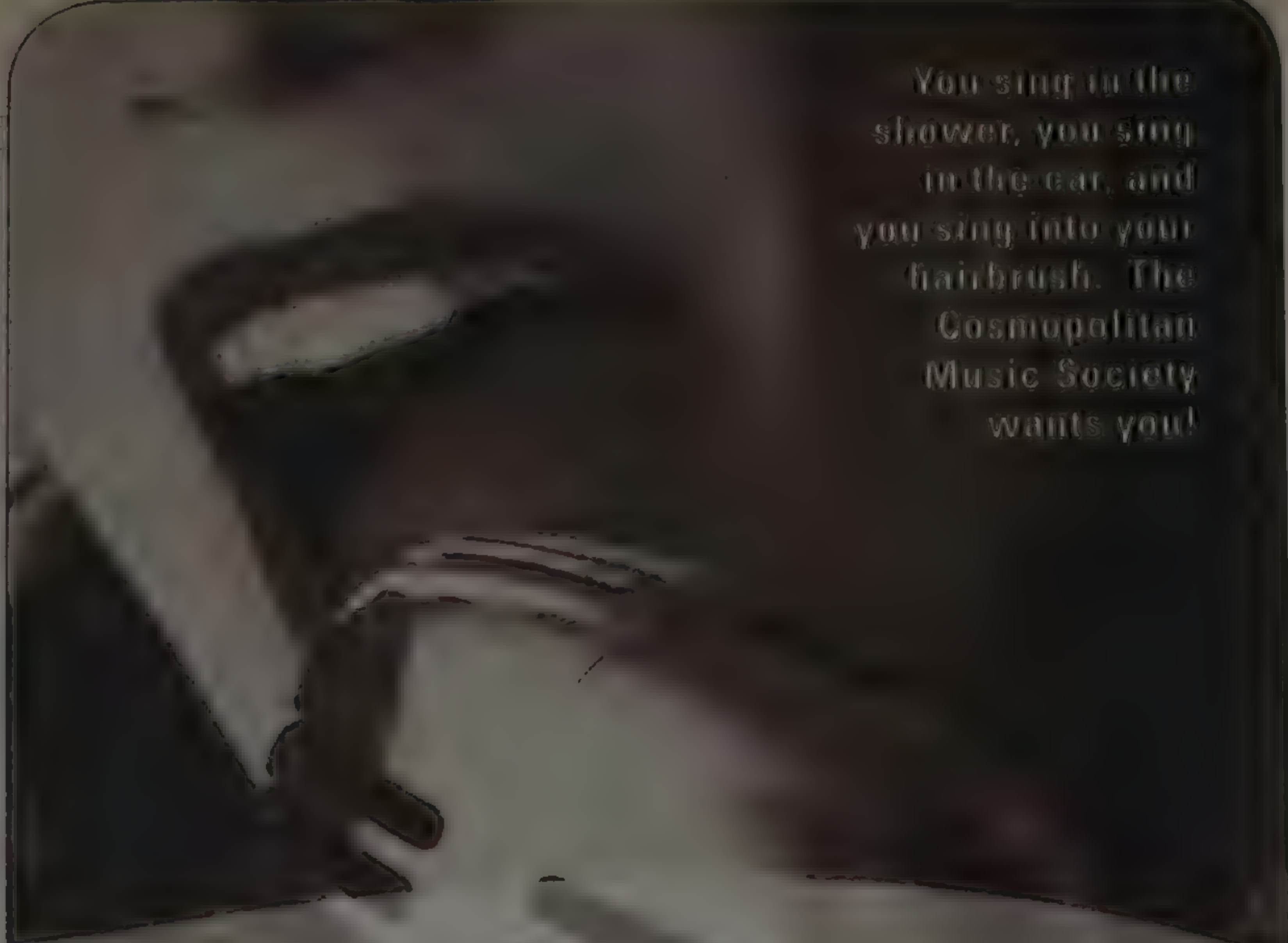
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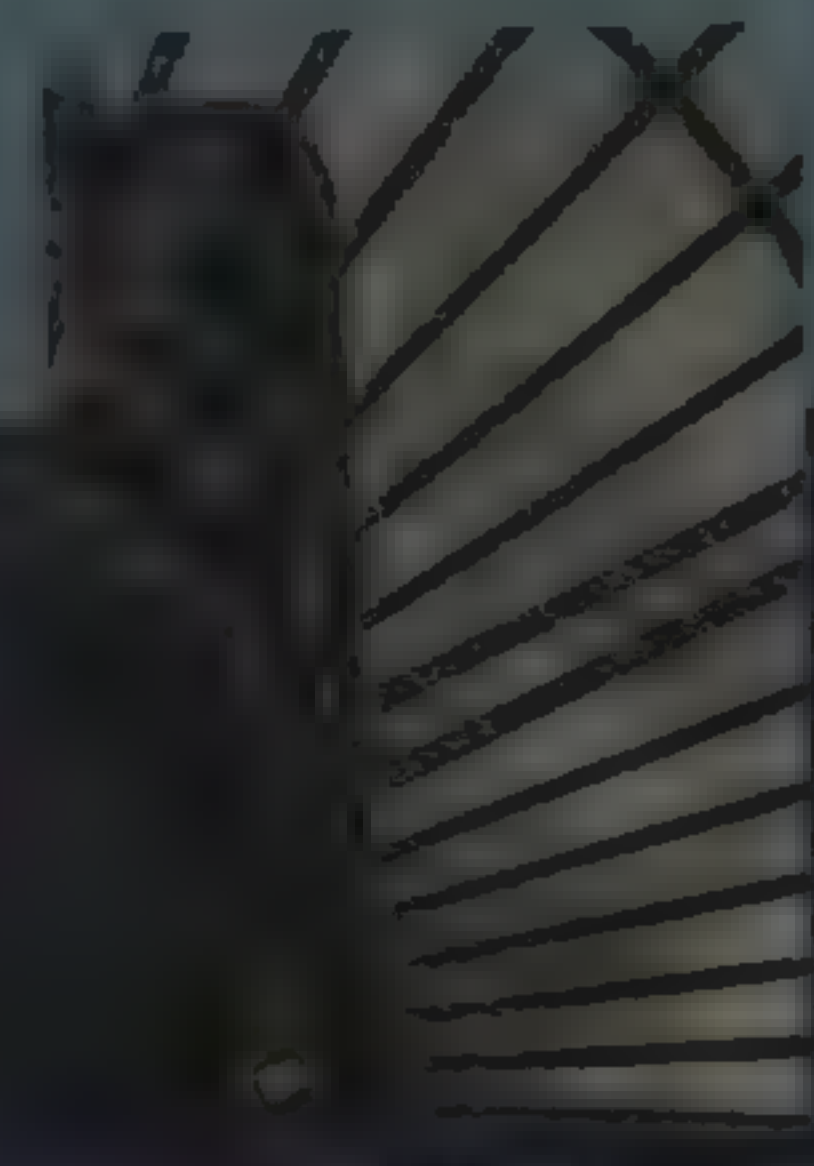


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There can be more than a McJob at the end of the BA rainbow

MURRAY SINCLAIR/ murray@vuweekly.com

You think there are no jobs for a BA in classics?" asks a sign on Steven Hijmans's office door. The University of Alberta associate professor of classics answers his own question below the sign, by attaching a sampling of 160-plus jobs for Latin and Greek teachers.

Explaining how some of his graduates have filled the big North American demand for such jobs, he calls the benefits of a bachelor of arts "underestimated."

"People have the idea that a BA won't get you far," Hijmans says. "Students' parents say 'you'll never find a job.' It's not true. I certainly believe a BA is a good start for a career. People do well."

That may be news for liberal arts graduates who have struggled to find work relevant to their education after graduation.

But students earning a BA have to understand it provides a different type of education than a specific, professional program like engineering or dentistry, says Gurston Dacks, the associate dean (academic) of the U of A's arts department.

"We say this is not an automatic connection to a specific job," Dacks says of liberal arts degrees. "It's about gaining the skills."

Robin Cowan, the arts department's director of undergraduate student services, says one of her department's messages is that its degrees don't train for a specific area.

"We just train for the mind," Cowan says.

These mental skills would be useful to any employer wanting employees to analyze, critique, think or plan strategically or prepare a report, Dacks says, which can lead to a broad range of forms of employment.

Arts degrees provide cultural sensitivity, he says, and that allows grads to understand where people are coming from and communicate with them effectively.

"That's important in a globalized world," Dacks adds.

Adding the ability to write effectively to the BA skills set, Hijmans notes how other talents gained through a BA are harder to measure, but important and helpful in any field.

"If you have an arts degree, it broadens your horizons," he says, adding that is important for providing critical analysis. "A BA rarely prepares someone for a specific job, but on many jobs you learn on the job."

Dacks says an arts degree can lead to direct employment in government, journalism or creative arts, with the type of work depending on the major.

"The more direct the link, the easier the transition," the associate dean says.

He has not seen any demand from employers wanting a specific discipline, but repeats that there's a demand for the general skills provided by a BA, be it majoring in English or anthropology.

OF THE 5 333 non-honours U of A students enrolled this year in arts, 1 084 chose psychology as their major, 594 chose political science, 550 majored

LEARN BA

in economics, 507 were in English, 464 majored in sociology and 464 chose history.

Cowan says the department has noticed no real trends in majors chosen; while some variation in student numbers have occurred over the years.

"There was a strange rumour that English is not popular," the director notes.

The "boom" in economics majoring that started 12 years ago has stayed, she says, but notes that the amount of students choosing that field took a dive towards the late '80s.

Dacks says financial institutions, real estate and investment firms can hire economics grads to do important analysis.

"Banks are keen to have arts (grads)," he says.

Political science graduates can be employed to do policy analysis, the associate dean points out, while anthropologists could work on aboriginal land-claims settlements.

"A BA would equip you to write a foreign services exam," adds Dacks, thinking of one of his former students who entered the diplomatic corps.

Joan Schiebelbein, advising services manager for the U of A's career and placement services facility, says many graduates work in the broad area of public administration.

Many go into social or human services, and a grad survey revealed others go into managerial positions, take jobs in business and finance, or get professional positions in education or government.

Almost any large employer has a human resources department and a communication or marketing arm, both of which can use liberal arts skills, Schiebelbein points out.

"Non-profit is a huge sector," she adds.

Psychology, which Dacks says has always been the most popular option for arts students, can be used for social work or human resources, giving an employee the tools to manage a workforce.

For those wanting to stay in school, he says an arts degree obviously feeds into grad studies or professional schooling, like law or education.

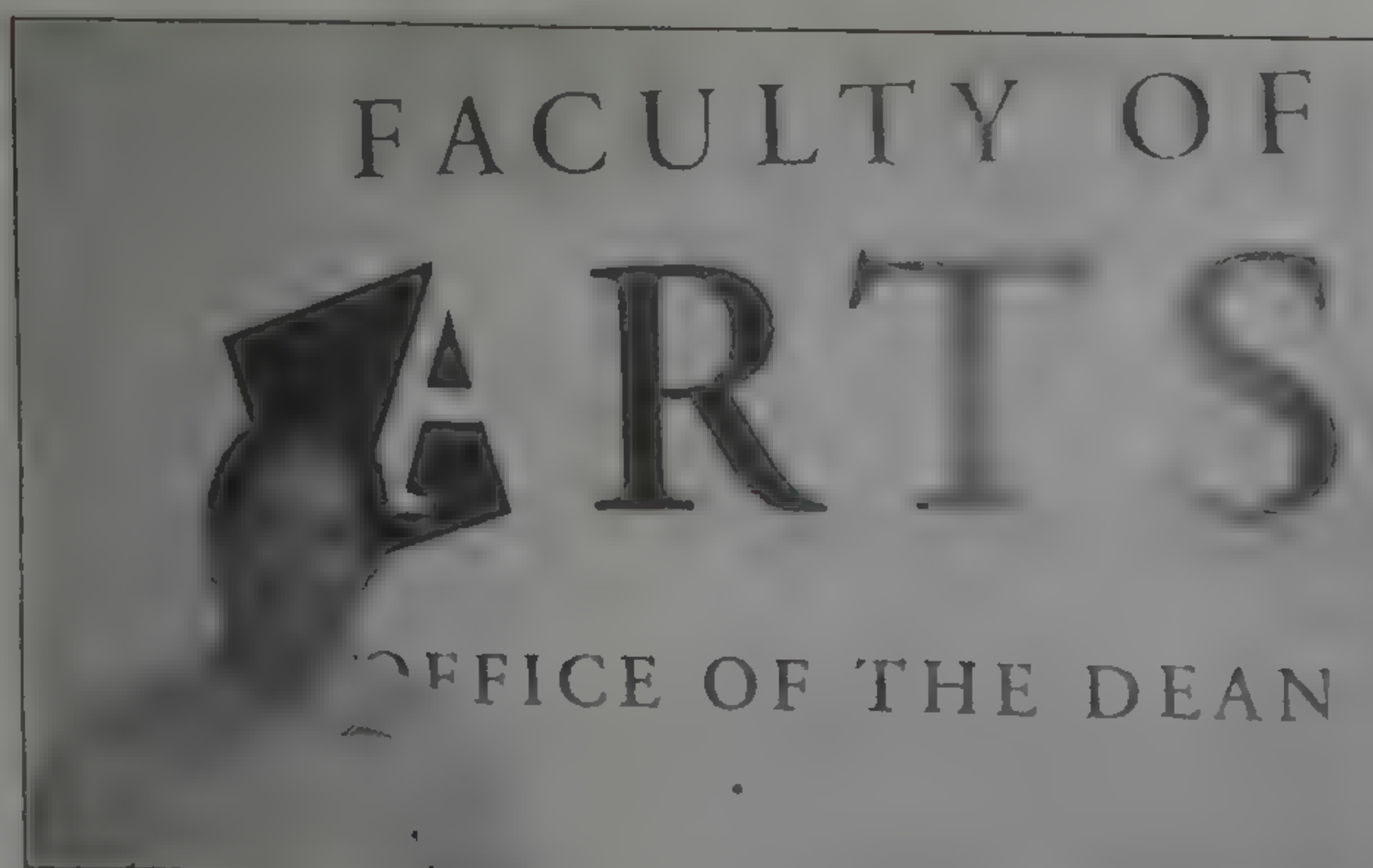
Hijmans adds how some elite American medical schools even prefer graduates with a BA, as well as the required natural science background.

"These people tend to make better doctors," the professor says of the grads.

HOWEVER, THE BROAD SKILLS offered by an arts degree can work as a double-edged sword, Schiebelbein warns, with students sometimes finding it hard to focus on picking a specific career option.

"The general observation is that it tends to take arts graduates more time to find their career-starting job," Dacks says, but couldn't offer specifics on how much time on average.

"After five to 10 years, their



employment rate equals that of grads from professional faculties, such as engineering and business."

While both he and Schiebelbein say, "What can I do with a BA?" is a common question, Dacks says his department hasn't come across any disappointment from grads looking for work.

Schiebelbein has heard disappointment, however, among some grads in general—not just those in arts—who may have pursued a particular study believing that jobs in the related field are plentiful.

"They come out and realize it's not what they want to do," she adds.

As for finding work, Schiebelbein says an important connection with employers can be found through past

part-time or summer employment or volunteer work, which can lead to an entry-level position.

"It's not your degree that gets you a job. It's all that you have to offer," she says. "A lot is happenstance."

As well as finding work in the traditional ways, like newspaper advertisements and career fairs, she suggests students join professional associations related to their field of study, because networking is extremely important.

"Use your imagination looking for jobs," adds Cowan.

THE EXTRA WAIT for BA grads to find work pays off, according to a University of British Columbia study, which calculated the median wage five years

after graduation for arts degree-holders was \$40 000 to \$45 000 per year.

Schiebelbein says the same study determined that a BA increases earning potential by 70 per cent with a higher return on investment for social science grads than those who studied engineering.

Cowan tells the "stunning" story of how a BA grad walked into a \$60 000-per-year government job, after doing related work as a student.

"The facts show that BAs will do well in the job market," says Hijmans. "There's a lot of potential growth."

That may explain why it appears there is no exodus of students from the liberal arts towards learning more applied technical skills like welding or pipefitting, despite the high-performing Alberta economy promising big energy-sector paycheques.

"Our applications have been flowing fairly steady," says Dacks, who did not know what effect Grant MacEwan College's introduction of liberal arts degrees would have.

Hijmans's front-door defence of BAs includes an article on how 27 CEOs from sectors as diverse as computers and telecommunications urged the then-Ontario government not to focus funding on technical studies only.

In an April 2000 *Financial Post* story, the corporate chiefs lauded liberal arts for providing employees with useful depth and perspective on the worksite. ▽

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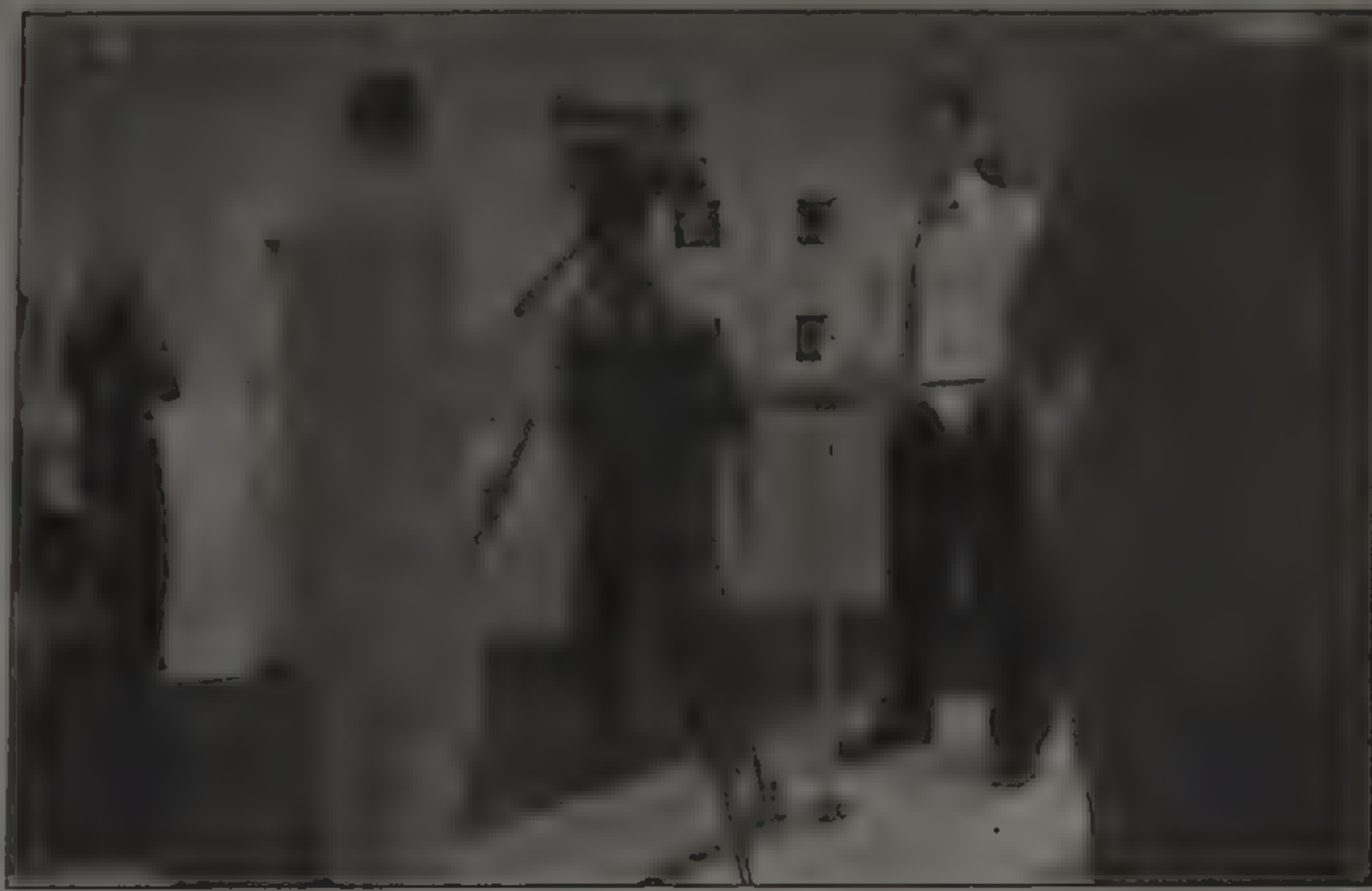
Do you see the world through sepia filters? Do you lurk by your window, staring outside, just waiting for a car chase? Do you ever frame people's faces with two adjacent L-shaped hands forming a lens? Maybe you belong in Hollywood.

But don't pack your bags just yet. Hasty decisions like that will have you in the porn industry faster than you can count your neighbour's face lifts. Like most dream jobs, working in film—on either side of the lens—almost always requires a good education. Unfortunately for Edmontonians, the programs available in the city won't give you everything needed to work proficiently on set.

The University of Alberta's Film Studies is a four-year BA program that focuses only on theory. NAIT's Radio and Television Arts, a two-year diploma program, will give you a broad scope, but according to graduate Chris Chow, too broad. And there is too much weight on broadcast journalism and not enough on film.

There is the Edmonton Film School; however, it is a minimal education at just one day a week for eight months. It is more of a club than an actual school. But it is affordable, and it is a great place for beginners to dabble around and figure out whether or not this is the right industry for them. But if you already know, if you've already booked your ticket to Sundance 2010, you may have to pack your bags and make new friends.

RED DEER COLLEGE



LEARN FILMMAKING

and, arguably, only film-focused program. They offer a degree in Bachelor Of Applied Motion Picture Arts. It is a two-years program, but as a prerequisite, students must have already completed two years of theatre studies prior to acceptance.

This is why so many Alberta students outsource themselves to Vancouver, where they have more film schools than Taco Bells. The other reasons are, of course, the weather, the decriminalized pot and the competitive and thriving film industry. Vancouver is a place where, on any given street corner, you can ask, "Who here is the film industry?" and half of them will raise there hands.

The other half has considered it from time to time.

Choosing the right school is difficult, however. There are private schools, college diplomas and university graduate studies. The big difference is usually tuition.

The notorious Vancouver Film School charges \$29 500 dollars, and will be raising fees to almost \$35 000 starting in August. (For international students, it will be over \$50 000.) Pacific Audio Visual Institute offers a comprehensive one-year degree program for less than half the cost of VFS.

The good thing about either of these schools is that you will likely be accepted. For example, VFS's only prerequisite is that you are an adult, or have a high-school diploma. They may ask for a portfolio, but unless it consists of Post-its attached your baby



photos, it won't matter. If you've got the money, you will be thrust into an intense 12 months of study in every aspect of film production. This is great for the auteurs who want total writer-director-producer control. However, they are typically digital oriented, so to work on a celluloid set, you'll need further training.

Simon Fraser University may be the place for you. Corbin Salekan, resources specialist, says, "By their own admission, one of the main reasons students come to SFU [is] to shoot and touch and use actual film." His advice to any Albertan contemplating SFU: "Bring an umbrella."

CHANCES ARE, THOUGH, if you've seen a BC Film production, the director was a graduate of the University of British Columbia. Mina Shum (*Da Vinci's*

Inquest), Bruce Sweeney (*Last Wedding*), Lynne Stopkewich (*Da Vinci's Inquest*) are all UBC grads who've received either a BFA, MFA or post-bachelor diploma. The film studies program is almost 40 years old and has courses that cater to aspiring dramatist, documentarians and experimental filmmakers. Best of all, and this goes for SFU too, it's as affordable as any arts program.

But you can't just waltz in and enroll. Acceptance is only for the best prospects with the best portfolios. On top of that, it's a long haul with four or five years of schooling depending on your degree.

Capilano College, with a slightly higher tuition, is built on a year-by-year paradigm: first-year students get

EDMONTON: JIM HARRIS

We're movin' on up to the big leagues

JOEL SEMCHUCK / joels@vnewweekly.com

NorQuest College is well-known for its upgrading school and technical college located in downtown Edmonton. Less prominent, however, is the Ben Calf Robe program for Aboriginals. Located within the college itself, Ben Calf Robe is an Aboriginal-only program for adults seeking to either pick up a few highschool credits or prepare for college or university.

The course's name pays homage to a Blackfoot Chief and Native elder who always strove to bring education to his people. Incorporated into NorQuest in September 2000, the Ben Calf Robe (BCR) program averages between 130 and 150 students per term.

"[BCR] is adult upgrading, ranging from literacy to grade 12 Alberta Education credits," explains Karen Bennett, dean of NorQuest College. "All enrolled students complete their Alberta Education high school; most of the prerequisites they need to go on to other post-secondary programs."

While there are other upgrading programs at NorQuest, the appeal of BCR, says Bennett, is that, because it's for Aboriginal students only, it offers a comfortable and familiar

LEARN UPGRADE

learning environment.

Other than being Aboriginal, there are no requirements to get into BCR. Placement in certain courses is based on transcripts, and if none are available, Bennett says that an assessment is available.

"We'll put [students] wherever they fit. Then they proceed from there."

Of course, once students finish the basics, there is a variety of other courses to take in. The BCR program is infused with content that can give its students a deeper understanding of Aboriginal culture.

For example, the literature in the English course has more of an Aboriginal theme, and it's possible to take Aboriginal studies instead of social studies. Classes in Cree are available and there's a non-mandatory culture camp in the spring.

COMPLETE IMMERSION into an Aboriginal environment is what drew Shawn Bernard to the program.

"I decided to go into [BCR] because I'm Aboriginal and I knew it was an Aboriginal program, so I thought I'd

feel a little more comfortable."

Bernard hadn't been in school for quite some time, but after BCR upgrading, he was able to enrol in the Aboriginal University Transition Program, which he is presently in.

He'd heard about the program when he was at NorQuest College doing a presentation on gangs. As an ex-gang member himself, Bernard had left the streets but still needed to finish school, so Ben Calf Robe seemed like a perfect fit.

"After I told my story," Bernard explains, "of where I was and where I am and where I want to go, [I knew] I needed to go back to school."

Now in his second semester at NorQuest, Bernard is on his way to enrolling in MacEwan's two-year social work diploma program. On the side, he raps, writes songs, acts and has made a gang documentary called *Walking Alone*.

"Everything that I keep doing positive for the community," Bennett explains. "Good things keep happening to me because of it. The more I give back, the more I'm getting out of it."

In Bennett's words, the BCR program provides an environment where Aboriginal students feel comfortable, safe and valued in the pursuit of their

education.

Bernard agrees, saying that both the Native Studies class and the Cree courses are taught by Aboriginals. He also is fond of NorQuest's LSS Tutorial Centre, which Bernard describes as amazing.

"If you need any kind of help with your homework they have all these tutors on-hand," Bernard says, adding, "It's harder this year than last year."

But he's in to finish, and NorQuest, along with Ben Calf Robe program, is there to ensure that he does.

NORQUEST STRIVES to be as accessible as possible to all its students, with teachers making time after classes, during their spares or, as Bernard says, whenever they can.

"Even on days when we don't have school, if they're there they say 'Come on this day' and they'll help you out," he explains.

Such accessibility, along with the Ben Calf Robe program, means every possible effort is made to help Aboriginal students finish high school and move on.

NorQuest College, Bernard says, is really helpful with people who really want to learn. For example, the college allows Bernard to take days off to

do gang presentations.

"They're very supportive [in] the Ben Calf Robe Program" he says. "I feel it was successful for me."

This year Bernard was too busy to join the Aboriginal club, where events such as raffles are held. He still talks to people from the program, however, and he would recommend it to anyone who makes the decision to return to school.

"We have a student advisor," adds Bennett, "somebody who's an expert with helping Aboriginal students find funding or things like that."

There's also a counsellor available for a one-on-one basis, an elder and a ceremonial room.

"We have a lot of support built around those students," Bennett says.

There is no doubt that the BCR program's exclusive student body makes it an appealing environment for any Aboriginal adults apprehensive of returning to school. It can be intimidating to return to education after decades off, but NorQuest's Ben Calf Robe program is one program aimed at easing the transition and is there for any Aboriginal adult who needs and wants to finish high school, move ahead and perhaps consider a career change. ▽

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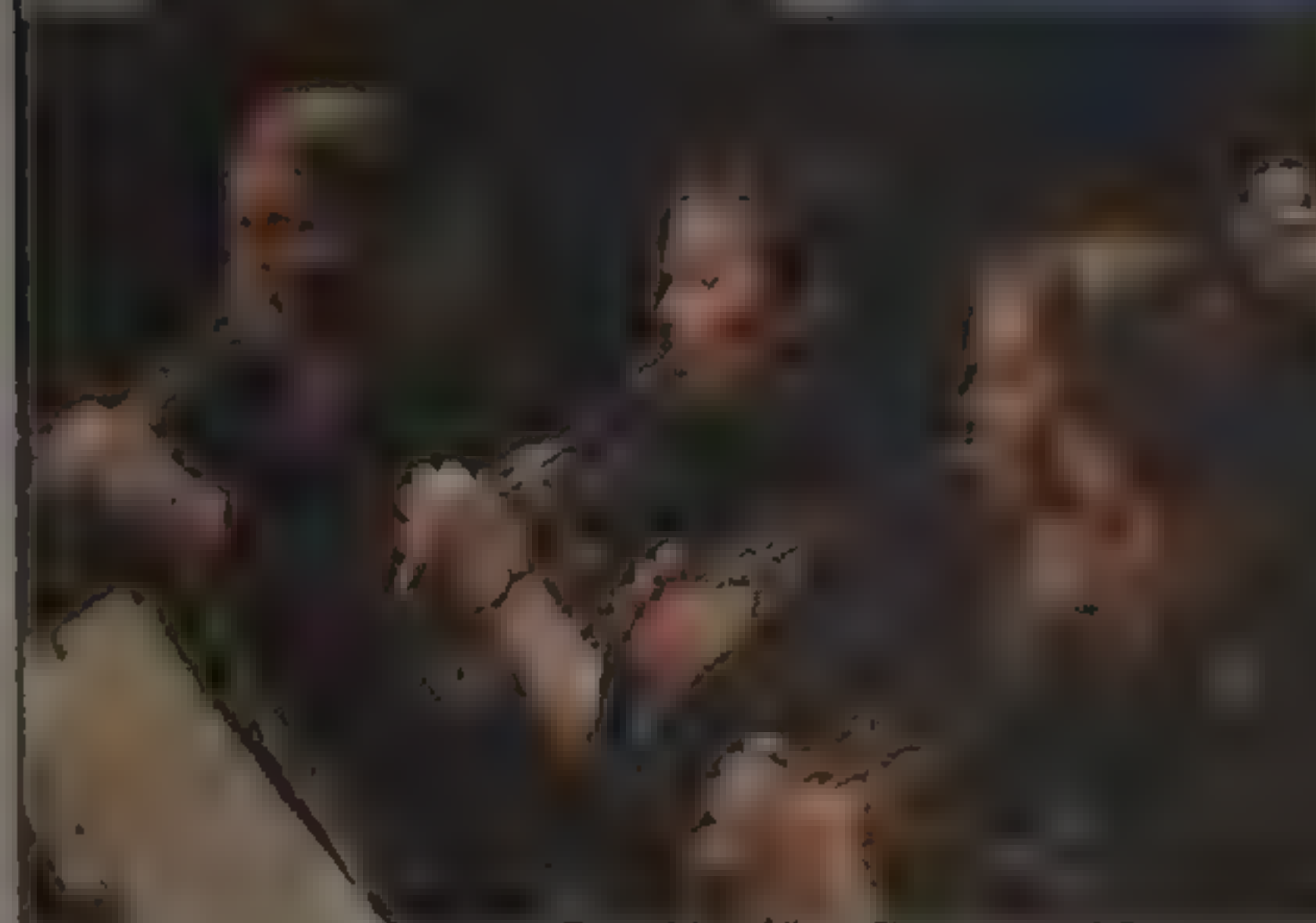
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If you think the rules are weird now, how about when punk was banned at the U of A?

BRYAN BIRTLES / bryan@vnewsweekly.com

Higher education must add memory. If Bryan Schoeck's book *I Was There: A Century of Alumni Stories About the University of Alberta, 1906-2006* is any indication. This somewhat gigantic and well-laid-out tome provides exactly what the title promises and the quality of the writing and research is second to none.

Gleaning its information from historical documents, personal interviews and the U of A's long running *Gateway* student paper, *I Was There* tells the story of the University from the sheer determination it took to will a university into existence on the frozen northern prairie right up to the present day. Along the way, characters, events and

REVUE

BY BRYAN SCHOECK
I WAS THERE:
A CENTURY OF ALUMNI STORIES ABOUT THE
UNIVERSITY OF ALBERTA, 1906-2006
UNIVERSITY OF ALBERTA PRESS, \$39.95

social mores are illuminated by people who lived through them.

If you've never stopped to read any of the myriad of brass plaques on campus (apparently not many people find brass plaques as exciting as I do) you may be surprised to learn that the Tory building is named after the University's first president, Henry Marshall Tory, and not for the seemingly immortal provincial political party of the same name.

Tory was the man with the iron will that was needed to get the University

functioning during the early days of the province, when sod houses were the norm and would continue to be for some time. Tory not only had the will to see the U of A open its doors, he had the political savvy to calm the incessant whining of Calgarians (some things never change) who didn't get a university by stressing that while the school was located in the town of Strathcona, it belonged to all Albertans.

Tory oversaw the school's early moves from rented quarters in Strathcona, to the Strathcona Collegiate Institute (now Old Scona Academic High School) to the present site of campus. Throughout this time, tuition was only \$20 per semester, which was raised to \$30 in 1920 and \$85 in 1929.

Described as the "heart of the machine," when Tory began work on the University there "wasn't one faculty or department." When he finally retired in 1928, "there were five faculties, two schools and 43 departments."

THERE IS CERTAINLY much more to the book and the University than just its visionary founder, however. In fact it's the little stories in the book, the historical asides, that provide some of the most fascinating reading. For example, I was surprised to learn that in 1949 the University stopped its football program due to lack of competition on the lonely prairie and donated their uniforms to the fledgling Edmonton Eskimos who wear the colours green and gold to this day.

Also engaging is Schoeck's fascination with changing social mores. Along with indepth interviews from people who graduated in the '40s that delve into the rigmarole required to go on a date on campus, the strict housemothers a young man would have to face and the 10 pm curfew the young lady would have to adhere to, there are also shining gems about the tumultuous '60s.

Beauty pageants were shut down as women's liberation gained ground on campus; a panel discussion following a film called *Human Reproduction* had two professors, a reverend and a nun, as panel members; and 1969 saw the near-demolition of the beloved Rutherford House.

None of the entries are more shocking to modern readers, perhaps, than a *Gateway* article which drew attention to the closure of the Rutherford Library's smoking room. It was supposed to be a temporary measure because the library had run out of shelf space—though if it ever reopened it must have closed again as smokers are currently stuck shivering outside on study breaks. Chief Librarian Bruce Peel (after whom the special collection is named) was quoted at the time as saying: "I strongly believe that students should have a place for relaxation and smoking in a library."

Of particular interest to me was

one story from March 1980 in which the *Gateway* reported that punk bands had been banned from playing on campus. Apparently, the week before the ban had seen a fight break out at a gig in Dinwoodie, which had been so serious that the paddy wagon had to be called out.

Like a lot of SU decisions, this one must have been eventually reversed as the very newspaper you are holding often reports on punk bands playing campus venues such as the Powerplant or the Dinwoodie lounge

THIS BOOK HAS a wide appeal and very few, if any, downsides. It will appeal to provincial history buffs, alumni, faculty members as well as current or prospective students looking to get a handle on some of the reasons things are the way they are on campus.

One of the strengths of *I Was There* is that following the narrative structure of it is not entirely necessary; one could have an amusing and informative time opening the book randomly and learning about a different time period. Though this review comes too late for Christmas gift purchasing, this book would be an excellent gift for a student just about to head back to school for leafing through during second semester study breaks or something for a student to send home to their parents that would prove that any trouble their son or daughter might get themselves into has already been done. ▼



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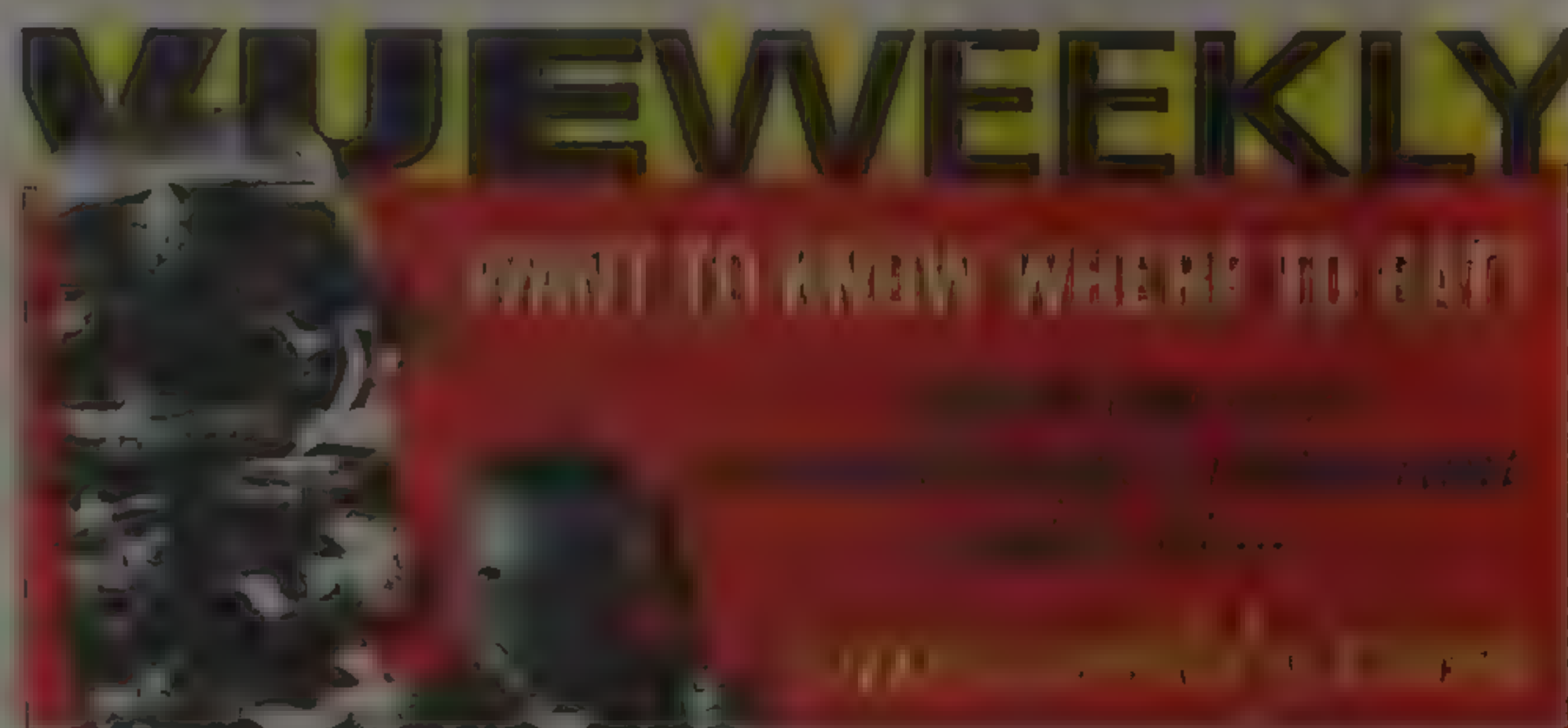
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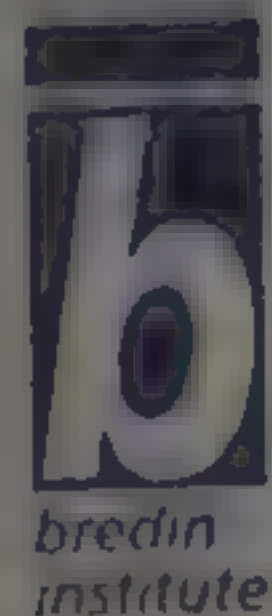


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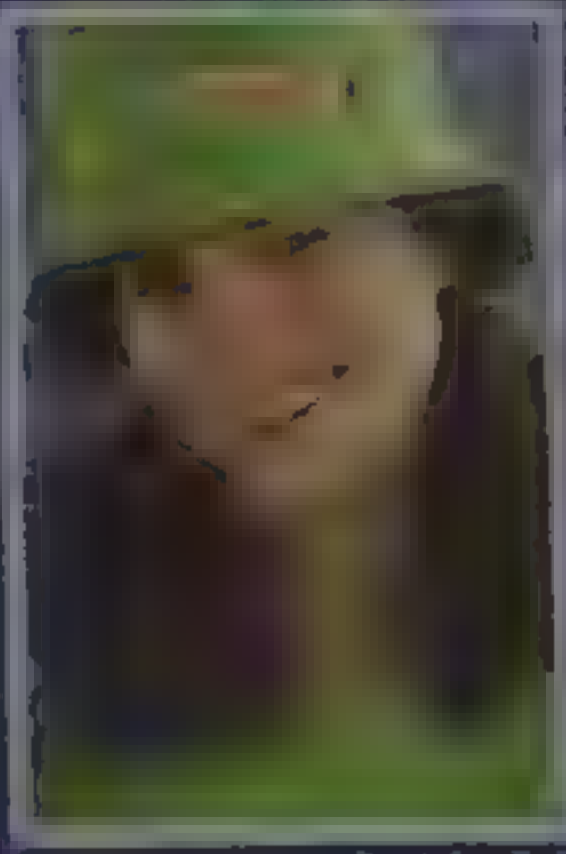
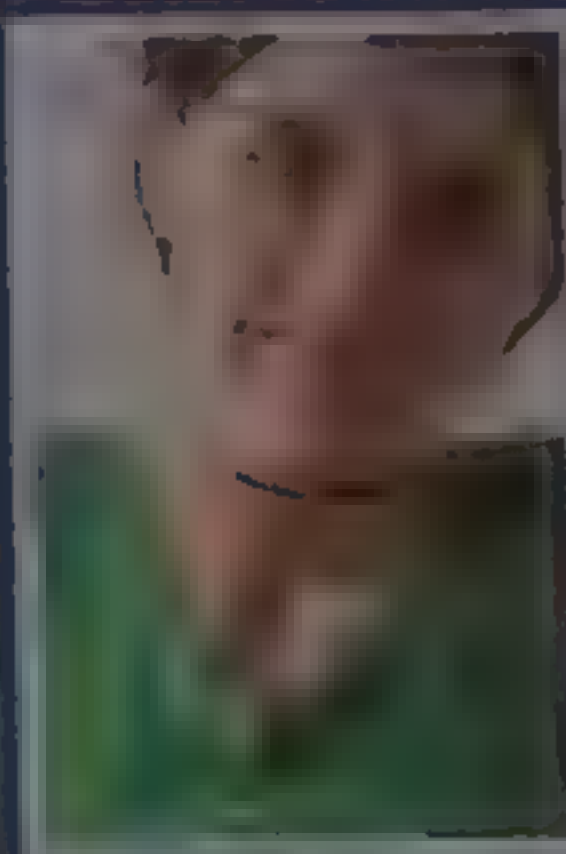
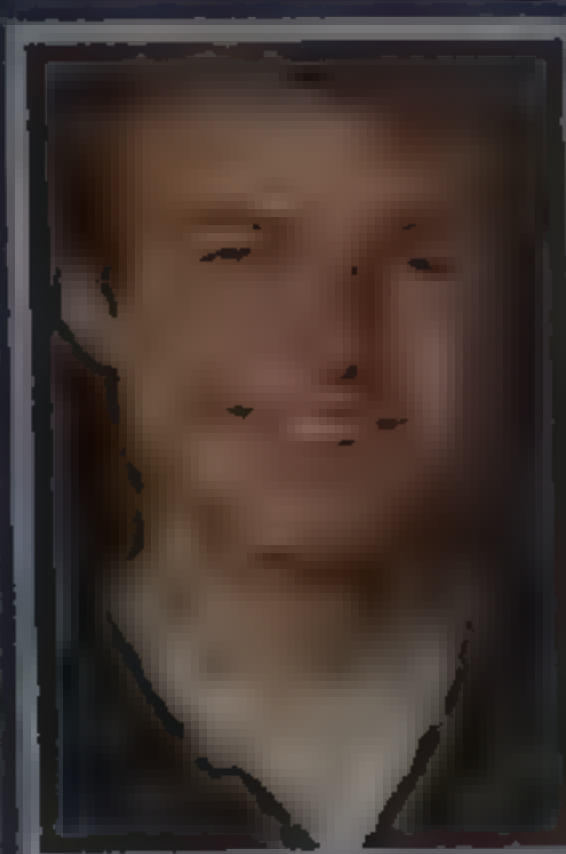
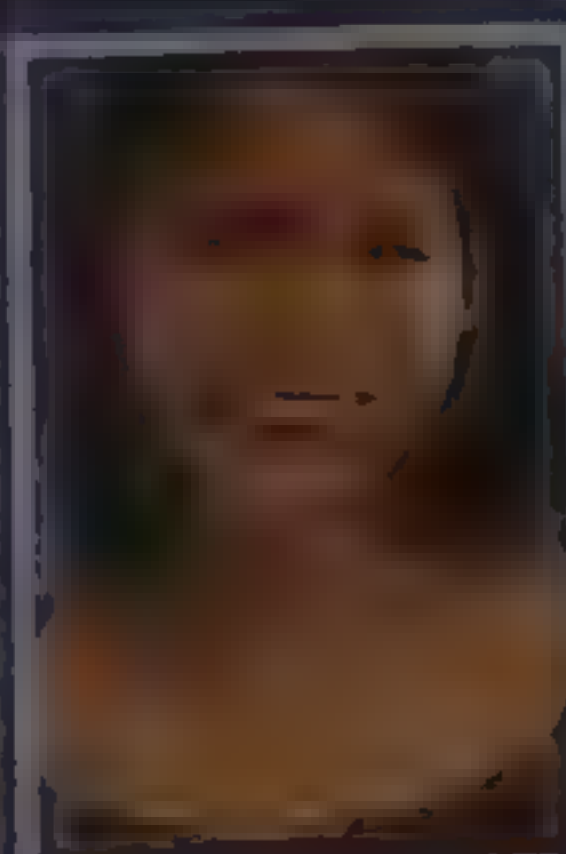
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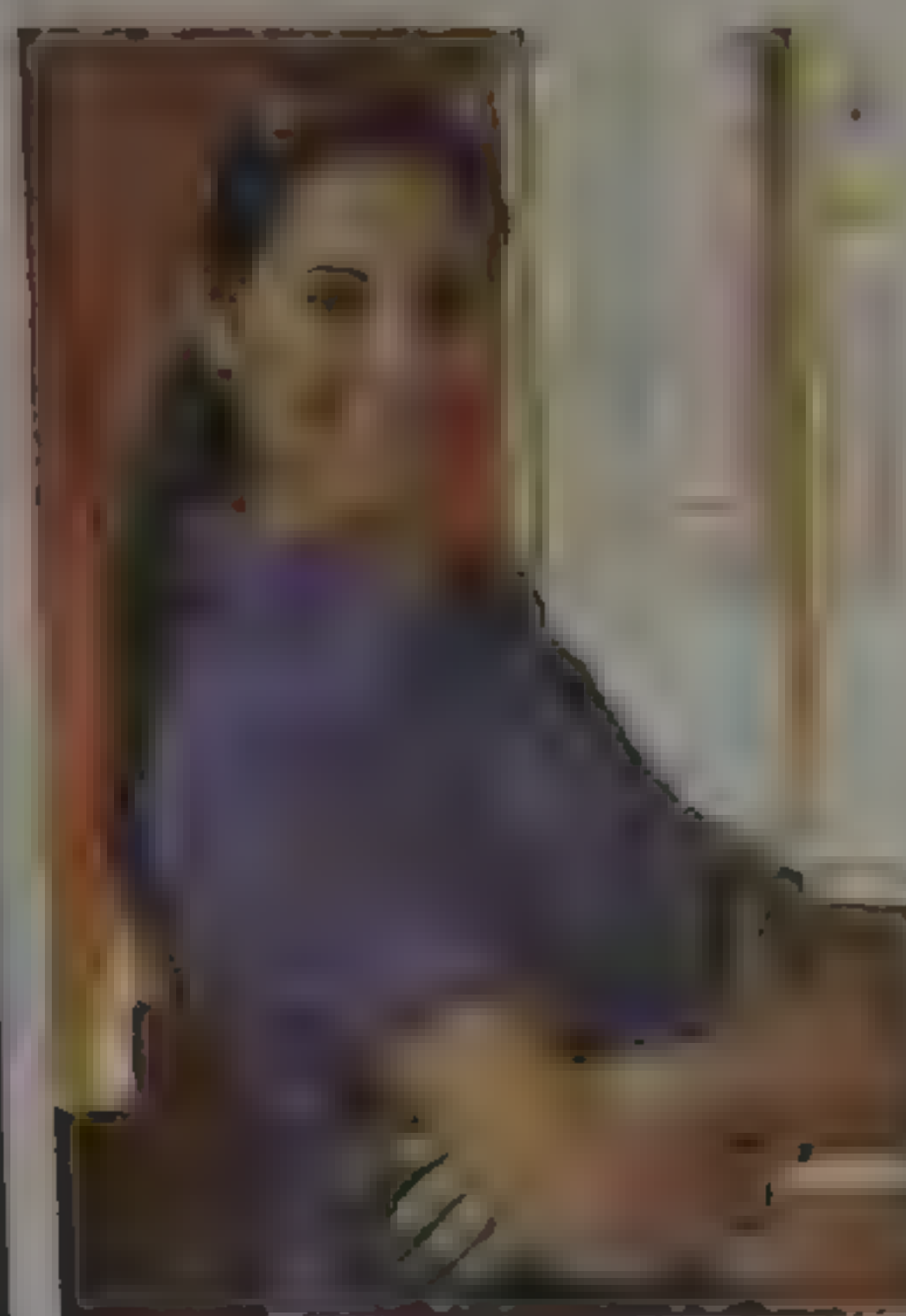
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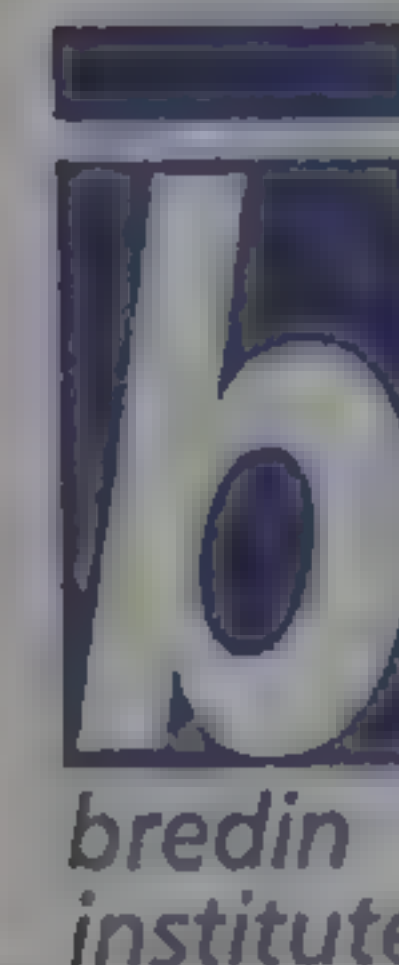
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High demand for skilled workers in the Digital Media Industry mean busy classes at Guru Digital Arts College

At an industry event held at Guru Digital Arts College a number of successful companies finished off their presentations with a simple statement, "We're hiring, so please send us your resumes!"

The hot economy in Alberta has hit the graphic arts and web development industries and there is a shortage of skilled, trained workers. The companies who are hiring are not willing to take just anyone though. Their human resources departments are carefully looking at education and experience. "The days of learning how to make web pages in your basement are over" says one hiring manager. "We need to know that the people we hire are formally trained and know what they are doing. It's an easy hiring decision when the applicant has a Guru Diploma."

With its small class size, creative atmosphere, dynamic curriculum, world class expert instruction and its location in downtown Edmonton, Guru Digital Arts College offers exceptional value for your educational dollar. Guru Digital Arts College is the leader in multimedia and digital media education in Edmonton.

Guru Digital Arts College is a government-licensed, private vocational school offering a full-time six month diploma program where students learn graphic design software, written and verbal communication skills, traditional art and multimedia on both Mac and PC platforms. "Our commitment to our students goes beyond just instruction. We bring in industry experts to provide real-world experience and examples of how graphic design is applied in the work environment," says Dale Hudjik, Program Director. "Guru Instructors don't just teach in the full-time program, but also at other prominent educational institutions. Our instructors are in high demand because of their skills."

Guru Digital Arts College provides training in graphic design for the print, web and multimedia industry using current industry standard programs such as Adobe Photoshop, Acrobat and InDesign, as well as Macromedia Flash and Dreamweaver 8. Guru Digital Arts College emphasizes developing students fundamental design skills while encouraging their creative abilities.

"The Digital Media Producer Diploma Program is concentrated and intense," says co-founder Win Gies. "It was designed to challenge our students over a six month training period. They have highly developed skills when they graduate and, with determination, they can work anywhere—and they do find work everywhere. The college is often contacted directly by employers looking for our skilled and knowledgeable graduate students. Currently we have an employment rate of over 90% for our graduates."

"It wasn't simply knowing how to use the hardware and software, it was the personal and business skills that Guru Digital Arts College taught me that rounded out my education. That was what employers were looking for and was one of the key reasons that I was hired," says Mike Bowzeylo, a Guru Digital Arts College graduate who was offered a number of positions before he graduated and is now working as a Media Designer/Developer for Pin Point Marketing and Advertising. Mike cites that the 24-hour, seven-days-a-week access to the computer lab and the ongoing access to the instructors are the defining factors that helped him to succeed, and is what sets Guru Digital Arts College apart from other educational institutions and programs.

Student financial assistance is available to qualified applicants for the next intakes starting April 23, 2007 and October 12, 2007. For more information contact Sherisse Burke at 429-GURU (4878), email sherisse@gurudigitalarts.com or visit www.gurudigitalarts.com.

FILM SCHOOL

CONTINUED FROM PAGE 28

a certificate; second-year, a diploma; third-year, an advanced diploma.

Vancouver's newest film studies program, offered at Langara College, has been making some noise with its strictly above-the-line curriculum and drama-only focus. It has three departments: directing, writing and acting.

"Be prepared to work extremely hard for eight months," says Alyson Drysdale, who oversees all three branches. "This program mimics the industry and when we are on we are on!"

Langara's program is not entry level, however. For acceptance you must have some prior film training or education. A simple tape and or audition will determine whether you're suitable.

NO MATTER WHICH you choose, it is important you know that whether you choose to pursue a degree, diploma or certificate doesn't really matter—your demo reel does. "University" may sound more impressive than "college," but if your demo reel looks like something that could be called "Unforgettable Memories: Banff Trip '89," you don't stand a chance.

And your demo reel will not be cheap. Regardless of tuition, these schools don't fund your movies completely. They may offer a few hundred dollars to each project, but in the end you're looking to spend thousands more on top of your tuition, just to have something to show for your education and for the festival circuit.

Some shorts that came out of the UBC program cost as much as \$10 000, many cost more. Be prepared to take extra loans, cajole your parents, max out credit cards and pool money. The sad(der) part is, if you think it will all pay off later on, it likely won't.

Most professional filmmakers moonlight as editors, cinematographers, script supervisors, and some as video store clerks. Therefore, it's vital that you're not a one-trick pony. Carve a few niches so you can bring in the funds to further sculpt your favorite niche.

Become a jack of all trades and always be updated with the evolving technology. You never want to be on set, unsure of what the heck this "thingy" is. I learned my lesson; I was fired off the set of *Air Buddies* because I didn't know squat about 35 mm. (By the way, the dog can't actually talk, it's all CGI.) This is why you should be prepared for volunteer work. Sometimes it's years before you see your first cheque.

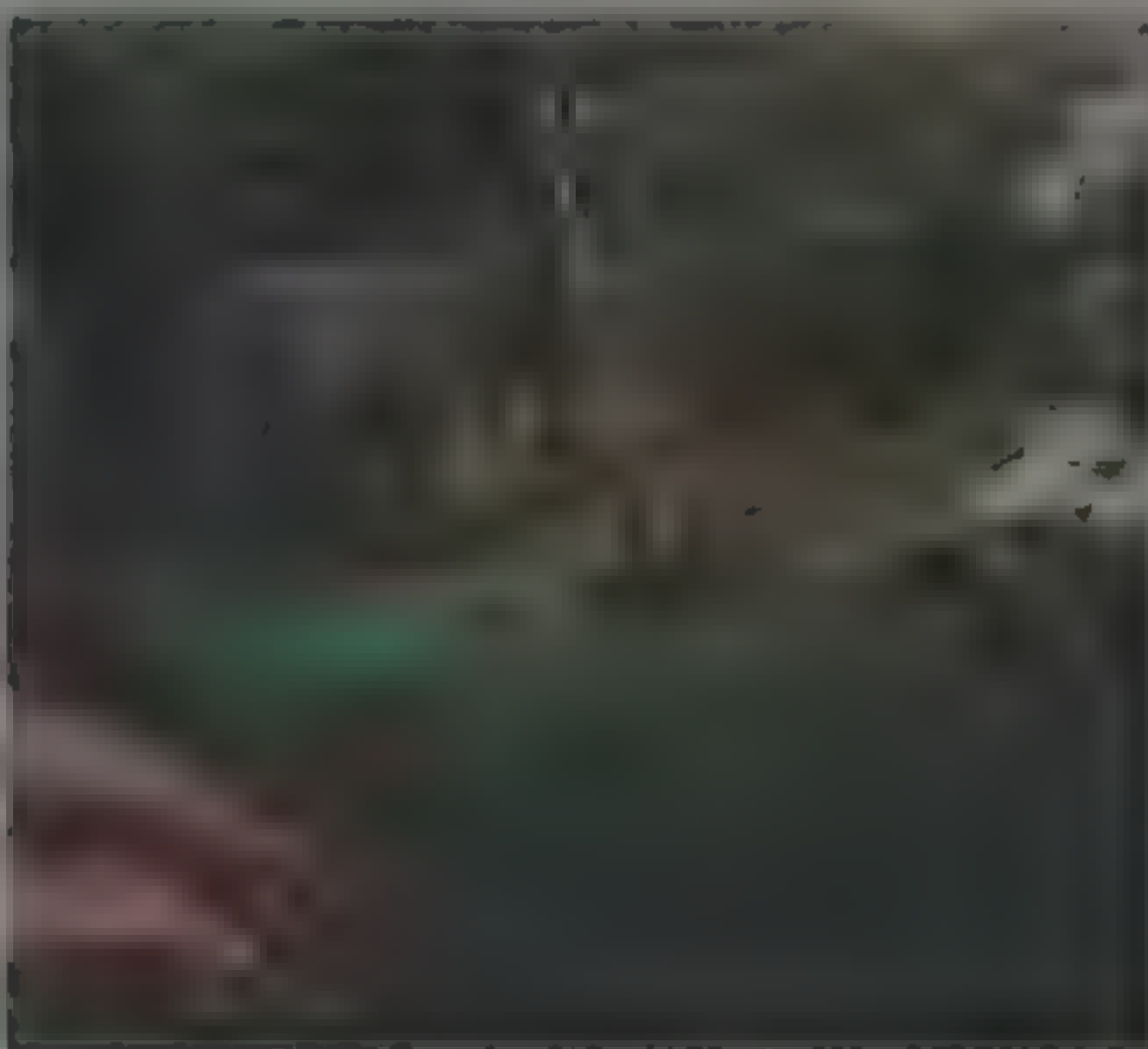
Of course, you can do like Kevin Smith did after dropping out of VFS fund and shoot a movie on your own accord and call it "film school." You can make a feature on about one year's tuition and, whether it flops or not, you will learn what it takes to make movies.

I'm reminded of Shigemi Oishi, a student in my VFS screenwriting classes. He never spoke much, but when he did it was typically profound (or just funny.) We were discussing the worth of film schools, and he said, "If you want to direct, pick up camera and shoot." ▼



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Glimpse into contemporary northern life at the AGA

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

If product placement was a reliable indicator, the arctic could be brought to you by sponsors such as Coleman stoves and the makers of key bannock component Magic Powder (familiar pantry staple in the yellow and burgundy, vaguely art nouveau jar).

Both brands show up repeatedly in **ASHOONA: Third Wave**. The AGA exhibition features recent drawings from three cousins—granddaughters of pioneering northern artist Pitseolak Ashoona—from the remote community of Cape Dorset (Nunavut's "Capital of Inuit Art").

The women invoke Magic Powder and Coleman stoves and other objects that recur in modern arctic life (oil drums, televisions, modular buildings) alongside traditional subjects (kayaks, tents made of skins, communal living), documenting their environment while revealing themselves through their representational choices.

Annie Pootoogook, Shuvina Ashoona and Siassie Kenneally have overlapping yet distinct preoccupations and approaches. Their work draws on their family and community heritage, both having nurtured several First Nations artists, but departs from their forebears' creations by voicing modern anxieties and incorporating non-traditional aesthetic sensibilities.

Drawing is the most intimate and

REVUE

TO FEB 19

ASHOONA: THIRD WAVE

BY SHUVINAI ASHOONA, SIASSIE KENNEALLY,

ANNIE POOTOOGOOK

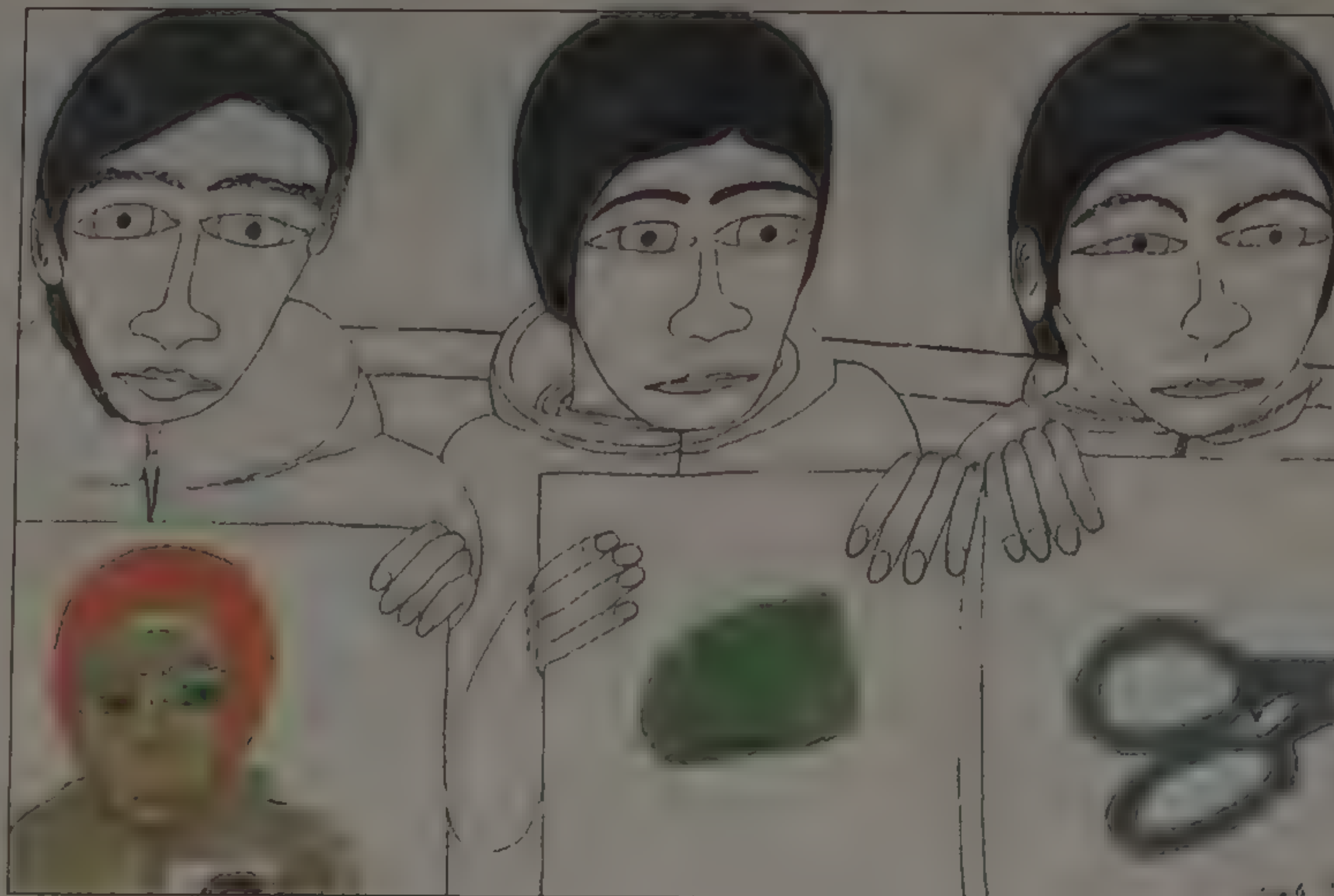
ART GALLERY OF ALBERTA

(2 SIR WINSTON CHURCHILL SQUARE)

humble of mediums, and the large scale and strong forms in **ASHOONA** are disadvantaged in their allotted space. Much of the show is located in the central area on the AGA's main floor, which tends to function as an idling place for people waiting for absented companions. Although the slate walls and brownstone tile reflect the restrained Arctic palette apparent in Kenneally's landscape drawings, it remains a challenging space in which to deeply engage with the images as bodies of work.

In a few months this won't be worth worrying over: the AGA is due to relocate to a temporary space, awaiting the construction of its new building. In the meantime, **ASHOONA, ISUMA** (a retrospective of northern filmmakers Igloodik Isuma Productions) and the landscape exhibitions currently showing combine to become an elegy for the meaning of a place that becomes home.

POOTOOGOOK'S DRAWINGS have a flat, illustrative quality to them that suggests a story. A portrait of grandmoth-



er Pitseolak Ashoona acts as the show's starting point: a woman with thick black hair wearing a blouse with flowers, radiating swiggly lines, along with tools of the trade: fineliner, eraser, Dixon pencil. Pootoogook clearly feels the weight of legacy.

Her interiors typically centre on windows into moments of cosy familiarity. Pootoogook rarely draws people gazing out of the paper ("Coffee Break," her portrayal of working camp life posed like a photo op with a knot

of parka'd adults and children enjoying donuts and mugs of steaming liquid, is an exception). More usually, her people are engaged in a task or pastime: they make bannock on a Coleman stove, lie on a mattress and watch TV, listen to the radio and drink 7-UP. The banality is lovingly rendered, with small details resolved, down to patterns on teacups and "TIMEX" on wall clocks.

Cousin Kenneally is more interested in exteriors, apparently documenting

the landscape around Cape Dorset from memory. There are a couple of panoramas, but Kenneally's drawings largely resemble aerial maps in vintage adventure books. Obsessively put together and amazingly detailed—she draws circle after circle for rocky outcrops, wavy lines for sea and sky, and tents that look from above like medicine wheels—her work is to satellite maps what medical illustration is to MRIs.

Ashoona, the eldest cousin, bears her grandmother's name and a hallucinatory approach to drawing that freely mixes the narrative and

symbolic. Her landscapes are undulating mazes that are less one view than many vistas piled atop each other—the limbo of a petty tormentor god. These are the most interesting works in the show, suffused with drama and stream-of-consciousness whimsy that strains at revealing something extraordinary.

Beyond the pragmatism of Coleman stoves, at the top of the world, emerging voices whisper actual and dream truths through the rustle of paper. ▀

Draw on compelling shows of the past for future inspiration

VISUAL ARTS BEST OF 2006

AGNIESZKA MATEJKO / agnieszka@vueweekly.com

Art is nothing like a horserace. There are no clear winners and no losers, no way to measure the best art.

You certainly can't take the number of sales as a gauge. Van Gogh sold one work in his lifetime while velvet paintings flew off shelves like hot cakes. Art is not a popularity contest either: in that arena cute and cuddly trump everything in art history books.

So, how can we judge art? By the most subjective and intensely personal of all gauges: the way we think and feel as we walk away from an artwork or the way it stays with us. Such art is like an old friend whose presence lingers

This year there were several shows that have left such an indelible mark on me. Here are a few of them:

Spare

By Steven Dixon
(Art Gallery of Alberta)

There is nothing so ugly as an old abandoned coalmine building. Perhaps the mother in me cringes at the thought of all that grime. Just think of the allergies and asthma attacks! But for printmaker Steven Dixon, that very filth is the stuff of great art.

Dixon wanders through Alberta's abandoned coalmines the way we would walk through the Louvre. He examines broken shelves, accidental scraps and piles of garbage as if they were precious masterpiece.

Miraculously, in his photo based prints a complete transformation occurs. What was once a dirty wall becomes exquisite texture. And that's not all Dixon's prints reveal more than delicate beauty; they turn mere

scratches into poetic metaphors. Accidental, transient marks become dignified—immortalized like time in a bottle. This was a whole new perspective on the stuff I spend my life cleaning. Dixon's art opened my eyes to a new beauty. Mind you, I still make my kids clean up their room, only now I know that they are cleaning up great art.

Arts On the Avenue Presents: Arts Alive!

By various artists
(118 Avenue)

The Arts Alive! exhibition that took place in conjunction with the revitalization of Alberta Avenue festival was not the best art show I have ever seen. Artwork was piled up to the ceiling, and as I stepped back too look at it, I nearly knocked over a craft-filled table. There was not a hint of curatorial direction.

All in all, it's not obvious why this show left me so inspired and fulfilled.

But it did. It was a powerful community spirit that shone here: professionals and amateurs put aside differences and worked towards a common goal. Immigrants whose paintings were filled with exotic scenes and Canadian landscapes hung side by side.

In the end, this show had what is sorely missing in the stuffy atmosphere of galleries: a feeling that art is a grassroots, worldwide, deeply democratic phenomenon. It need not always be judged and analyzed. It is there to be enjoyed and shared.

Tell me about your comforting tree

By Holly Newman
(Fringe Gallery)

Some art may dazzle with craftsmanship, aesthetics or erudite commentary. But some art is really very simple: it helps us to see the ordinary as a little more magical. That's the kind of beautiful idea that inspired Holly Newman's installation *Tell me*

about your comforting tree.

Newman observed that nearly everyone treasures a memory of a special tree. So she created an installation of the important trees in her life and decided to collect stories from her viewers. People who dropped into her exhibition were encouraged to write a few words about their special tree.

In seeing the art and reading these simple, moving and spontaneous stories, I realized how so many of us imbue trees with meaning far beyond what we would normally share with strangers. For instance, whenever I write and wait for ideas to come, I look at an apple tree outside my window. After a while it seems as if I collect ideas like apples from its branches. For others, certain trees offer comfort and consolation in difficult times. One doctor I know explained that he always touches a tree after dealing with a difficult patient. Trees, it seems, really are a little bit of every day magic. ▀

These are what you should have seen with *10 Days on Earth*

DAVID BERRY / david@vuvueweekly.com

As much as I like reading them, I thoroughly despise making year-end lists, and a theatre list really drives the point home for me: unlike with movies or music, you can't even go see any of these productions, so what is this, really, other than a chance for you to judge me as a critic? Really, if I wanted to be judged, I would make my living as an artist (ahem—or try to, anyway).

Copping out doesn't pay the bills, though, and anyway I'd be failing in my responsibilities as a critic if I didn't categorize and summarize a year's worth of a city's artistic output in a thousand-word eulogy. As I saw it, then, here's the best of a scene that continues to be better than it gets credit for.

1 *Ten Days on Earth* (Roxy Theatre) Innocence is at the heart of Ronnie Burkett's latest theatrical triumph, and rarely is it treated so maturely. With wood and string, Burkett teases out both the wide-eyed, unrestrained exuberance for life it engenders, but also the isolation and loneliness that seems to inevitably accompany it—even if that isolation lies just beyond the grasp of the innocent. The result is something that inspires both intense longing for a simpler world and a forlorn acceptance of losing our rose-coloured glasses, and was the best thing to come across Edmonton stages this year.

2 *Bash'd* (The Roost) I guess it seems odd to stack Burkett's quiet wistfulness against the flash and bombast of *Bash'd*, but Chris Craddock and Nathan Cuckow managed to craft a beautifully pure love story that was also frequently hilarious—and just happened to be told entirely in rap. Craddock and Cuckow never let their medium become their gimmick—the rapping works whether it's screaming through the frustration of homophobia or hilariously taking the piss out of gay bar stereotypes. As alive and intelligent as theatre gets.

3 *50 Plays About ... Love* (Varscona Theatre) Few things have stuck with me as long as Dave Clarke's pickled, too-heartbroken-to-be-cruel monologue to the woman who left him, but almost every one of these little vignettes had its moment of naked, often hilarious, honesty. A few off the top of my head are Patrick Howarth making hot dogs naked, Clarice Eckford as a quadriplegic dreaming of swimming and Clarke explaining to Blair Wensley why their relationship would never work out. Well, I could go on for about 46 more, but altogether, they made one thoroughly excellent play.

4 *The Christian Brothers* (Fringe) Wayne Paquette directs John Sproule through the complete destruction of a human being in the best show I saw at last year's Fringe. Sproule has never been better than his conflicted, confused, desperate despot of a Catholic teacher, attempting to relate to his pupils even as he berates them, as misunderstood about them as he is about himself. Then there's the fact he almost turned the production into a two-man show with the help of a cowering, insolent, restless desk chair. This was one of the finest performances I've ever seen.

5 *True West* (Roxy Theatre) The seething rivalry between David McNally and Lorne Cardinal was pitch perfect, working as both a kind of passion-versus-precision metaphor and a disgusted, con-

THEATRE BEST OF 2006

temptible sibling squabble, but the real genius of Bradley Moss's direction was the extended drunken sequence where the two actors tear apart the stylish home they've been bickering in. Restrained only by the boozy clumsiness, the stage might well have exploded if either McNally or Cardinal had the wherewithal to find the button.

6 *Private Lives* (Third Space) Quite possibly the most purely funny thing to hit Edmonton stages this year, Trevor Schmidt's production of Noel Coward's vanity project infused the pithy one-liners with a rollicking comic energy, all wrapped in some of the most deliciously campy design choices of any year in theatre. Jeff Haslam, of course, practically breathes dry wit, but Maralyn Ryan's harangues on the quintessentially schlubby Jeff Page were no less hilarious. Here's hoping Neil Labute's *Fat Pig* gets as hilarious a production.

7 *Nami Namersson, the Viking Who Liked to Name Things* (Stanley A Milner Library Theatre) The best thing to come out for young audiences this year, Trevor Anderson and Bryce Kulak's musical romp never pandered to kids, but also did a fabulous job reminding adults of what it's like to see a world where tree stumps and slugs come to life all the time.

8 *Evelyn Strange* (Varscona Theatre) I feel a bit guilty about picking a revival—surely I'm breaking some form of theatrical critic's "best of" list rule—but no other play this year managed to string along audiences as well as Stewart Lemoine's third showing of *Evelyn Strange*. I can't say it definitively, having not seen the other two, but I also have trouble imaging the chemistry was ever better than this version's: obviously Haslam and Davina Stewart can bounce off one another with barely an extra effort, but Ron Pederson's nebbish boldness also matched perfectly with Shannon Blanchet's earnest confusion, and it felt like all four never wanted to leave the stage—or at least I didn't want them to. Either way, really.

9 *The Pillowman* (Citadel Theatre) As stark and clever as both Brett Gerecke's set and Dave Clarke's sound design were, I still start to laugh every time I think back to Larry Yachimec's hilarious, rambling rant of a story as he tries to explain himself to John Ulyatt's Katurian. You were never exactly sure if Yachimec wanted to hug Ulyatt or slap him, and the satisfaction at his storytelling prowess is only matched by his disdain for the whole process. Bob Baker played the rest of the dark comedy just right, as well, in what was probably his best direction since *The Shape of Things*.

10 *Three Days of Rain* (Varscona Theatre) It's hard to imagine someone handling Richard Greenberg's script as ably as John Hudson did here, giving breath to both ends of the time-flipping story, and letting the considerable chemistry between Nathan Cuckow and Lora Brovold take over just when the play needed it most. ♥



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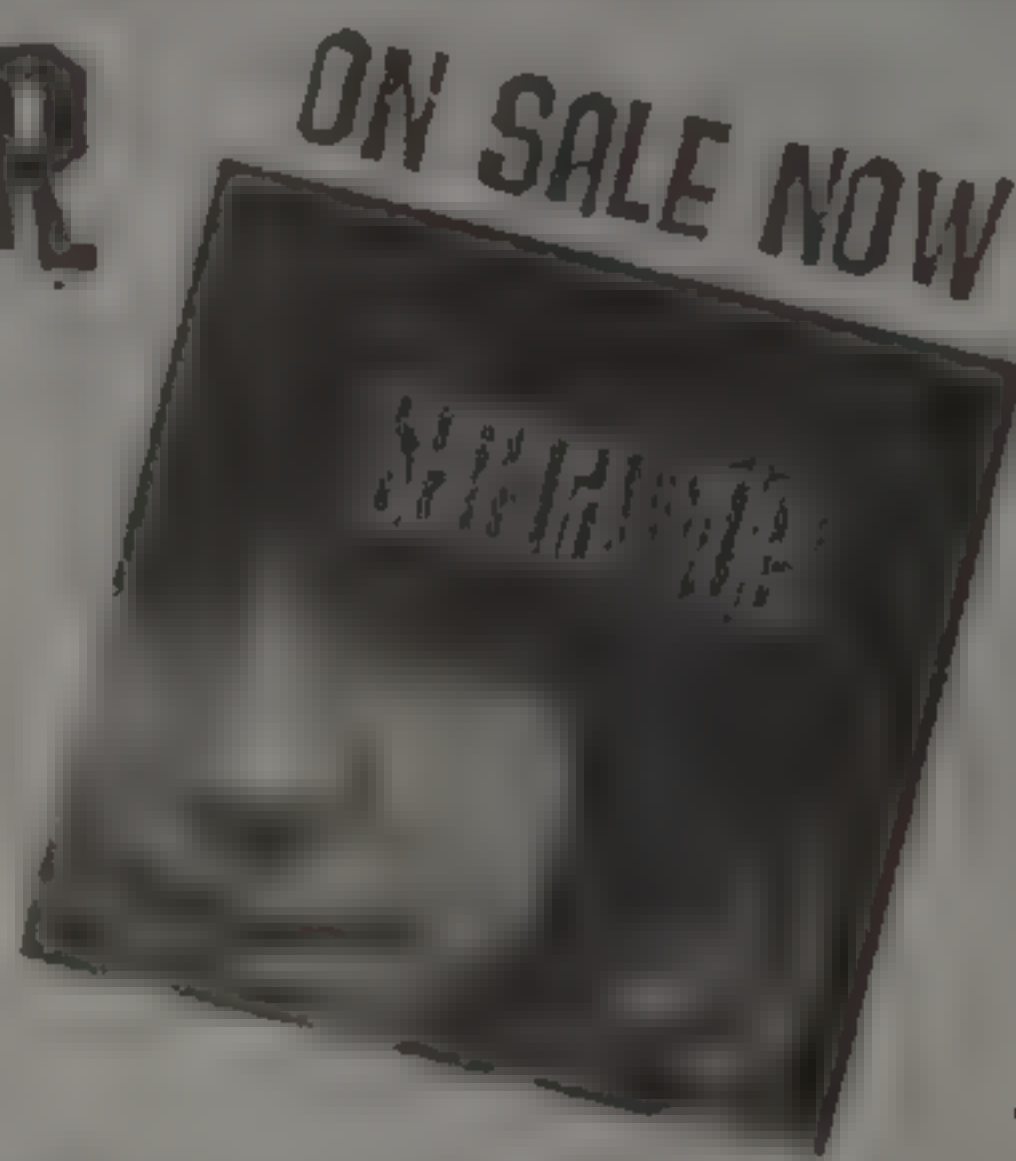
FOR THE WEEK ENDING JAN. 4, 2007

1. Tomi Vaisio - Orphans (ant)
2. JJ Cale & Eric Clapton - The Road To Escondido (reprise)
3. Bob Dylan - Modern Times (columbia)
4. Joanna Newsom - Ys (drag city)
5. The Be Good Tanyas - Hello Love (nettwerk)
6. Yusuf - Another Cup (atlantic)
7. AA Soundsystem - Laissez Faire (saved by radio)
8. Midlake - The Trials Of Van Occupanther (worlds fair)
9. The Decemberists - The Crane Wife (capitol)
10. Mark Knopfler & Emmylou Harris - All The Roadrunning (mercury)
11. TV On The Radio - Return To Cookie Mountain (interscope)
12. Beck - The Information (interscope)
13. Albert Hammond Jr. - Yours To Keep (rough trade)
14. Chad VanGalen - Stelliconnection (flemish eye)
15. The Shins - Phantom Limb (sub pop)
16. Jim Cuddy - The Light That Guides You Home (wamer)
17. The Cape May - Glass Mountain Roads (flemisheye)
18. Joe - The Absence Of Truth (peaco)
19. Masadon - Blood Mountain (reprise)
20. Greg Keelor - Aphrodite Rose (wamer)
21. Various - Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
22. Wood Pigeon - Songbook (rectangle)
23. Jarvis Cocker - The Jarvis Cocker Record (rough trade)
24. Madeleine Peyroux - Half The Pefect World (rounder)
25. Fractal Pattern - Absent From But Eerily Within The Landscape (no records)
26. James Hunter - People Gonna Talk (rounder)
27. The McDades - Bloom (free radio)
28. Damien Rice - 9 (wamer)
29. Shout Out Out Out Out - Not Saying Just Saying (six shooter)
30. Wendy McNeill - The Wonder Show (determine)

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GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** *ALL ABOUT ALBERTA:* Jan. 6-Mar. 31; opening reception: Sat, Jan. 13 (2-4pm) • **Discovery Gallery:** *2006 ALBERTA CRAFT AWARD RECIPIENTS' EXHIBITION:* Artworks by the five recipients of the 2006 Alberta Craft Awards; Jan. 6-Feb. 17; opening reception: Jan. 13 (2-4pm)

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6223) • Open Tue Wed Fri 10:30am-8pm; Thu 10:30am-5pm; Sat-Sun 11am-5pm • **CONTEMPORARY INUIT ART:** film/video/drawing; *ISUMA TO HAVE AN IDEA:* presents a survey exhibition of contemporary Inuit film and video by Igloolik Isuma Productions, Canada's first Inuit independent film production company; *ASHOONA THIRD WAVE:* features new work by Shuvina Ashoona, Siassie Kenneally and Annie Pootookook; *Ashoona Third Wave* represents a tradition of art-making that spans three generations; until Feb. 19, 2007 • **FAR AND WIDE:** Alberta landscapes by David Alexander and John Hartman; until Feb. 19, 2007 • **THREE TRAVELLERS:** Artworks by Edmonton artists, Scott Berry, Louis O' Coffey and Leo Wong; until Feb. 19, 2007 • **Children's Gallery:** *ALPHABET SOUP:* incorporating illustrations by Lorna Bennet; through 2006

ARTIST STUDIO 37-51049 Range Road 214, Sherwood Park (662-4160) • Sculptures by Horst D. open studio

ART MODE GALLERY 12220 Jasper Ave (453-1555) • **A NATURAL APPROACH:** Artworks by Louise Larouche • Jan. 11-20

CENTRE D'ARTS VISUELS DE L'ALBERTA (CAVA) 9103-95 Ave (461-3427) • Closed until Jan. 8 • Artworks by members; Jan. 8-Feb. 7

ELECTRUM DESIGN STUDIO AND GALLERY 17711 Stony Plain Rd (482-1402) • Open: Tue by appointment; Wed-Fri 11am-5:30pm, Sat 11am-4pm, closed long weekends • **COLLECTION 2006:** New artworks by various artists

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • **THOSE AMONG US:** Paintings by Izabella Orzelski and Bogdan Koral-Konikowski • Until Jan. 10

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **THE ALCUIN AWARDS FOR EXCELLENCE ON BOOK DESIGN IN CANADA: 2006** • **AMERICAN ASSOCIATION OF UNIVERSITY PRESSES: BOOK, JACKET AND JOURNAL SHOW** • Jan. 9-27 • Opening reception: Thu, Jan. 11 (7-10pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • **THE BIGGEST BRICK:** Drawings by Cynthia Gardiner • Jan. 4-31

GALLERY AT MILNER-STANLEY A. MILNER LIBRARY Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • **START FROM THE BEGINNING:** Oil on canvas landscape paintings by Lorraine Shulba • Until Jan. 31

GREY NUNS HOSPITAL Out Patient Room, 3015-62 St • Mon-Fri 8:30am-4pm • Artworks by students from the Artistic Statement School of Fine Art • Until Feb. 28

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **ACTS OF VIOLENCE: DRAWING IN A STATE OF EXCEPTION:** Artworks by Claire McLaney; Jan. 11-Feb. 10 • **Front Room: RAW AND UNLIKELY PLACES:** Artworks by Tegan Forbes; Jan. 11-Feb. 10 • Opening reception for both shows: Thu, Jan. 11 (7-10pm; both artists in attendance

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open: Mon-Fri 9am-4pm • **MARTEL MAGIC:** Colourful, abstract landscape acrylic paintings by Paul Martel; Jan. 9-Feb. 1 • Opening reception: Wed, Jan. 10 (6:30-8:30pm) • Special opening: Wed, Jan. 17 (6:30-9pm) • **GALLERY ART WALK:** Jan. 9-Feb. 1

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • **(SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm

LATITUDE 53 GALLERY 10248-106 St (423-5353) • **Main Space:** Artworks by SB Edwards • **Projex:** Artworks by Natalie Danchuk • Jan. 5-Feb. 3

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **ALBERTA/WITHIN LIMITS:** Photographs and ceramic works by the Monochrome Guild and Sask Terra Group • Until Jan. 14

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **SECOND BIENNIAL EXHIBITION:** Works by Parkland Potter's Guild • Until Jan. 14

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert (459-1528) • **WITHIN GROWLING DISTANCE:** Learn about the data collection to analysis of grizzly bear research • Until Jan. 14, 2007

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **BIG ENOUGH DREAMS—A PHOTO EXHIBITION:** Filmmaker Yvonne DuBourdieu presents a series of black and white photographs from the newly released book and documentary *Big Enough Dreams* • Jan. 8-Feb. 2

PETER ROBERTSON GALLERY (VAN DER KULLE GALLERY) 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm Thu 10am-8pm • Abstracts on mylar by Frances Thomas and fantastic landscapes by Robert Wiseman; until Jan. 14

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **CHAOS THEORY:** Artworks by John Noestheden, Loanne Schachtel and Clint Wilson • Jan. 11-Mar. 2 • Opening reception: Thu, Jan. 11 (7-9pm) • ArtVentures: Magnificent Mosaics; Jan. 20

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd • **A JOYFUL HARVEST:** A photo exhibit from the Jewish Historical Society of Southern Alberta salutes the people, places and organizations that have defined Jewish life in southern Alberta since 1889 • Until Jan. 25

ROYAL ALBERTA MUSEUM 12845-102 Ave (453-9100) • **BOB THE BUILDER—PROJECT: BUILD IT:** Learning through constructive play; until Jan. 28, 2007 • **LEGO OCEAN ADVENTURE:** Create your own sea creatures and learn about the National Oceanic and Atmospheric Administration research with the logger-head turtle; until Jan. 28, 2007 • **IMAGES IN PLATINUM OF WESTERN CANADA'S NATIONAL AND PROVINCIAL PARKS:** Photographs of Western Canadian parks, from the Rocky Mountains and beyond by Allan King; until Jan. 14

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • Large-scale prints, repetitive black and white haunting representations of a face by Polish artist Wieslaw Haladaj • Jan. 11-Feb. 24 • Opening reception: Thu, Jan. 11 (7-9pm)

STUDIO GALLERY 11 Perron Street, St. Albert (460-5993) • Open: Thu 12-8pm; Fri 10am-6pm; Sat 10am-5pm • **PATHWAYS UNDERFOOT:** Paintings by Alan Anderson • Jan. 4-27 • Opening reception: Jasn. 4 (7-9pm)

URBAN ROOTS SALON AND GALLERY 10418-82 Ave behind Sapphires (438-7978) • Figurative sculptures by Ritchie Velthuis, paintings by Cuita, mixed media figurative works by Glenys Switzer, and mixed media landscapes by Stuart Ballah • Through January

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **PATTERNS:** Artworks by Ansgard Thomson and Doreen Mason • Jan. 11-Feb. 17 • Opening reception: Thu, Jan. 11 (7-9:30pm)

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • \$5 (donation)

CASTLE ROCK PUB 570 St. Albert Road • Poet's Ink. Writing evenings every Sunday (7-9pm) except long weekends, holidays and summer months • Returning Jan. 7

CITY ARTS CENTRE 10943-84 Ave (433-2932) • T.A.L.E.S. monthly Storytelling Circle: Tell stories or come to listen • Second Fri of each month (8-10pm) • \$3 (first time free) • Jan. 12 (8-10pm)

HULBERT'S CAFÉ 7601-115 St • The Olive Reading Series • 2nd Tue each month • Featuring local poet, Lisa Martin-DeMoor; Tue, Jan. 9

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

ROSIE'S BAR AND GRILL 10475-80 Ave (433-2932) • **Story Café:** T.A.L.E.S. • First Thu of ea month, through to June (7-9pm) • \$5 • **TALE'S Fresh Starts—A Storytelling Café:** Storytellers Dawn Blue, David Haas and Marie Anne McLean present a set of dynamics and engaging stories of Fresh Starts; followed by open mic for 5-minute stories (told, not read) • Thu, Jan. 5 (7-9pm)

UPPER CRUST BISTRO 10909-86 Ave • Stroll of Poets Poets' Haven: Reading series is an opportunity for poetry enthusiasts to enjoy poetry in an intimate café setting every Mon night through to Mar. (7-9pm) • \$5 (door, incl. coffee, tea and poetry) • Featuring Jocelyne Verret, Pierrette Requier, Diane Buchanan, and Trisia Eddy; Jan. 8 • Featuring Anna Mioduchowska, Don Lawson, Leslie Dawson, and Seaneen O'Rourke; Jan. 15

LIVE COMEDY

THE COMEDY FACTORY 3111 Calahoo Blvd (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • John Beuhler; until 6 • David Cornel; Jan. 11-13 • Tim Koslo; Jan. 18-20

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open: nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Chris Nannarone from *The Just for Laughs Wise Guys* with Mike Tod and Sean Thompson; Thu, Jan. 4 • Special concert presentation with Eddie Brill and Chris Nannarone, Mike Tod and Sean Thompson; Jan. 5-6 • Chris Nannarone., from *The Just for Laughs Wise Guys* show with Sean Thompson and guests; Sun, Jan. 7 • Special launch of "Gunea Pig" with the stars of the show *Insane Entertainment*; Mon, Jan. 8 • Alternative Comedy Night: Featuring comedy hypnotism, comedy magic, comedy music, street performers and more; Jan. 9 • Kevin Fox, star of *Comedy at Club 54*, and writer for *This Hour Has 22 Minutes* and The Bear's Paul Brown Shawn Gramiak and Navin Pratap; Jan. 10-14

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove (962-8995/451-8000) • **Live Group Sex Therapy** with comedian Daniel Packard • Sat, Jan. 20

JUBILEE AUDITORIUM (451-8000) • *Just For Laughs* presents Ron White's *You Can't Fix Stupid*; for mature audiences; Fri, Jan. 5 (7:30pm); \$52.50 at TicketMaster • An Intimate Evening of Grand Illusion with David Copperfield; Jan. 15-16 (5:30pm and 8:30pm); \$56-65/\$66.65/\$76.65 available at TicketMaster

SIDETRACK CAFÉ 10238-104 St • Kokanee Comedy Battle hosted by Kathleen McGee featuring local and touring comics every Thu (9:30pm); \$3 (door)

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open: Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Wed Get Your Yuk's, professional comedy night: \$5 • Sun: Industry Night: \$10 • Kerry Unger, J.P. Fournier, and Tyler Hawkins; Jan. 4-6 •

THEATRE

DIE-NASTY Varscona Theatre, 10329-83 Ave (448-0695) • A hilarious, live, improvised soap opera • Every Mon to the end of May • \$10 (door)

DINNER WITH FRIENDS Roxy Theatre, 10708-124 St • A funny and honest look at love and friendship in the age of divorce. A Theatre Buffet Co-op Production, part of the Roxy Performance Series • Jan. 11-21, Tue-Sat (8pm), Sun (2pm) • Preview Jan. 10, \$15, and Opening Night tickets are only available at Theatre Network; Tue Jan. 16, Pay-What-You-Can (door); all other performances: \$19 (adult)/\$15 (student/senior) at TIX on the Square

THE GERRY STEINFELD SHOW Jubilations Dinner Theatre, 8882-170 Street, WEM (484-2424) • Until Jan. 21

THE GOLDEN AGE ROCKS ON! Mayfield Dinner Theatre (1-800-771-9804) • By Will Marks and Joe Harns featuring the music of the '50s and early '60s • Until Feb. 18, 2007 • \$54-\$89

SEXY LAUNDRY Varscona Theatre, 10329-83 Ave • Shadow Theatre • Armed with a copy of Sex for Dummies, Alice and Henry check into a trendy hotel with a mission to jumpstart their 25-year marriage Will Alice and Henry survive the test of their relationship...or even this weekend? • Jan. 18-Feb. 4 (8pm), Sat-Sun (2pm) • \$21.20 (adult, Fri/Sat nights)/\$18.02 (student/senior, Fri/Sat nights)/\$16.96 (adult, week-nights/matinees)/\$13.78 (student/senior, week-nights/matinees)/\$21.20 (opening night)/\$8.48 (preview); Tuesdays: Two-For-One; Saturday Matinees: Pay-What-You-Can (door) • Advance tickets available at TIX on the Square

THE SOUND OF MUSIC Festival Place, 100 Festival Way, Sherwood Park (449-3378/451-8000) • Join Maria and the spirited Von Trapps for classic tunes in this classic musical • Until Jan. 6 (not incl. holidays 2pm, 7:30pm) • \$27 (adult), \$18 (child, 12 and under) at Festival Place box office, TicketMaster

10 DAYS OF MADNESS...PLAYWRITING FESTIVAL (492-7708) • 24 hour playwrighting competition, workshops, readings and presentations presented by the University of Alberta Bookstores • The festival kicks off with evening Playwright Workshops by Vic Albert, Randy Pearlstein and Marty Chan, 18 playwrights will then write for 24 hours which will be followed by six judges for 12 hours. Three winners in the Delusional (beginner) and Fully Committed (advanced) categories will be determined. First prize winners will have their plays workshopped with professional actors through the week. Workshops and presentations with Junior and Senior High School playwright winners. David Belke and Stewart Lemoine will be teaching playwrighting to elementary students in Edmonton. There will be public presentations of the winning plays in all categories, a 'Mini Madness' Family Cabaret highlighting our elementary writers, and the 'Best 5 Minutes' Cabaret incorporating the best five minutes of the eighteen plays written in the 24 hour competition • Jan. 12-21

WINGFIELD'S INFERNO Citadel Shocter Theatre, 9828-101A Avenue, 425-1820 • By Dan Needles, starring Rod Beattie as Walt Wingfield, the accident-prone stockbroker who turned his back on Bay Street to take up farming, is back. In this sixth instalment of the series, a devastating fire has left the Orange Hall in ruins. Walt leads the charge to get it rebuilt, but lighting a fire under his fellow committee members proves to be a daunting task • Jan. 8-28 • Tickets available at the Citadel Theatre box office

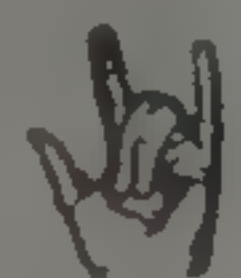
American Hardcore shows what kids did before floor punching

JOSEF BRAUN / josef@vueweekly.com

Stage diving into the terse, fist-pumping, assaultive sonic realm of the 1980s underground music scene that spread like a nasty rash from points in Southern California, Vancouver, Washington, DC, and New York to eventually conquer disgruntled, mostly white kids all over North America, *American Hardcore* is a fun documentary that's very much about a certain time, place and temperament—if it has something universal to say about music or youth, it does so most effectively by being specific.

Directed by Paul Rachman and adapted by Steven Blush from his 2001 book of the same title, *American Hardcore* gets surprising mileage out of a pretty conventional format: talking heads and performance footage make up nearly every sequence in the film, with interviews kept almost entirely amongst the musicians, managers and scenesters whose faces and noise were all over that 1980–86 period of bluntly politicized teenage angst.

It would have been interesting to see the film explore a bit more of the backgrounds and lifestyles of kids at the time—the broken homes and more immediate, local effects of Regan Era policy. But what even within a restrictive palate—and, hey, hardcore is about nothing if not about getting maximum power from a



THIS ROCKS

MUSIC DOC

FRI, JAN 5, SUN, JAN 7 & TUE, JAN 9 (9:15 PM); SAT, JAN 6, MON, JAN 8 & WED, JAN 10 (7 PM)

AMERICAN HARDCORE

DIRECTED BY PAUL RACHMAN
WRITTEN BY STEVEN BLUSH
FEATURING HENRY ROLLINS, PAUL "HR" HUDSON,
DICKY BARRETT, IAN MACKAYE
METRO CINEMA, \$8

restrictive palate—Rachman and Blush leave us engaged, reasonably informed and kind of breathless.

It's not a bad thing that *American Hardcore* is full of quotes like "It was like a fucking comet hitting the fucking planet" or "The less it was a song, the more we loved it." Though more articulate commentary from the likes of hardcore icons like Black Flag's Henry Rollins and Greg Ginn or Bad Brains' Paul "HR" Hudson helps us dig deeper into how this vehemently DIY scene developed its sweaty muscles, the frequently purely aggressive, expletive-laden slogans that pepper the film still get at the heart of the matter: youth culture was sliding back into a 1950s fantasy of consumerism and conformity, and it was driving kids nuts enough to scream into shitty microphones.

BETWEEN THE BLATANT fetishization of handmade 7" record sleeves, photocopied 'zines, shirtless singers lunging in incoherent rage and rusty guitar strings beaten into submission, *American Hardcore* manages to touch on

how fragile and fleeting the psychic assembly of angry expression really was. Drugs and alcohol may have been traded in for a potentially healthy diet of unrestrained adrenalin pumping, but the aggression within the music quickly spilled out into puerile hooliganism, sub-moronic mob mentality and even attracted fascist sympathizers—which is exactly why almost none of the best hardcore bands kept at it for very long. They may not have been prancing pop peacocks, but these guys (and I do mean guys—the ladies welcome into hardcore were few and far between) weren't actually full-on nihilists either.

But ultimately, *American Hardcore's* real value lies essentially in its function as a slice of history, not cultural analysis. It allows us to peer into a milieu that deserves recognition. Bite-sized recollections from your generously inclusive assortment of Circle Jerks, Shitheads, Minor Threats and Suicidal Tendencies piece together the trajectory both in terms of geography, style and political agendas. The flurry of vintage tunes wreaking havoc in basements, parking lots and suburban churches brings it back to life all the more vividly for being shot on badly aged VHS tapes with lousy sound quality. Most of the performances work just fine in 20-second clips, but here's hoping that the DVD will at least let us see Bad Brains' "The Big Take-over" in its completion. ▼



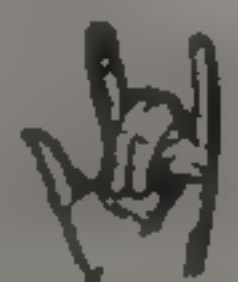
What is the true meaning of *Lunacy*? Svankmajer can tell you

CAROLYN NIKODYM / carolyn@vueweekly.com

What would happen if the lunatics did take over the asylum? Or have they already done that? This central theme of Czech director Jan Svankmajer's latest live-action/stop-action feast *Lunacy* has been a recurring question over the ages—Svankmajer himself pulling his ideas from the minds of Edgar Allan Poe and the Marquis de Sade.

Our protagonist Jean Berlot (Pavel Liska) has a nightmare that revisits him whenever he's under stress, in which two men with a straightjacket come to take him away. When he awakens, the room he is sleeping in is always a shambles.

When the Marquis (Jan Triska), Jean's crazy new acquaintance, discovers his phobia, he suggests that the young man face it head on, by spending time in a nearby asylum run by Dr. Murlloppe (Jaroslav Dusek). Jean would, of course, be able to leave any time.



THIS ROCKS

HORROR

FRI, JAN 5, SUN, JAN 7 & TUE, JAN 9 (7 PM); SAT, JAN 6, MON, JAN 8 & WED, JAN 10 (9 PM)

LUNACY

DIRECTED BY JAN SVANKMAJER
WRITTEN BY SVANKMAJER, EDGAR ALLAN POE,
MARQUIS DE SADE
STARRING PAVEL LISKA, JAN TRISKA,
ANNA GEISLEROVÁ
METRO CINEMA, \$8

It doesn't take long at the asylum, however, for Jean's world to become seriously askew. He's told conflicting stories from the Marquis and the beautiful nurse Charlotte (Anna Geislerová) about the nature of the asylum. She tells him that Murlloppe and the Marquis staged an asylum coup and that the real doctors are caged in the basement. And Jean might just be able to free them.

ALTHOUGH THE FILM doesn't move along very quickly, true to Svankmajer form, there is plenty going on. The director himself opens the film with a witty speech that is as dry as a desert



about the nature of art and craziness. "Today, art is all but dead anyway," he says. "In its place is a kind of a trailer for the reflection of the face of Narcissus." Somewhat ironically, he also makes a cameo in the eerie art therapy scene.

First, there are the stop-action scene-breaks that punctuate what has just happened with moving slabs of meat, all to the sounds of a wheezing accordion played on a dying phonograph. This leit motif has a clownish grotesquery to it that both confounds

and sadistically delights. And despite the fact that, at times, you're not really sure if these short scenes are window dressing or integral to the film, Svankmajer ties the whole idea up nicely at the end—in a supermarket meat section.

But there is also plenty of allegory and symbolism here, as well. One could say that his way of storytelling is a reflection of the communist regime he spent much of his life living under—being told one thing after witnessing another, never knowing who is watching you, never knowing who to trust—although these things happen under nearly all modern governments.

Svankmajer does, however, compare the idea of allowing people freedom and controlling them through punishment to great effect—as he demonstrates each can be as sadistic the other.

Lunacy is the kind of film that is difficult to take in—which isn't necessarily a bad thing—but when its ideas do fully form in your mind, you see that there is a kind of quiet genius to it all. ▼

You could choose a great film for every hour and every mood

BRIAN GIBSON / brian@vuweekly.com

Without the chance yet to catch some award hopefuls—Spike Lee's *When The Levees Broke*, Guillermo del Toro's *Pan's Labyrinth*, Alfonso Cuarón's *Children of Men*—and having missed a few contenders—such as *Iraq in Fragments*, *Ten Canoes*, *Manufactured Landscapes*—here are my top theatrical or DVD release have-seens from last year, grouped-by-mood for that imaginary day when you could watch all 10 without stopping:

DAWN

The New World: A kaleidoscope view of the fateful meeting between English and Natives. The waterways and deep forests of what was colonized as Virginia morph into the unnatural stony estates and manicured gardens of England when the native "princess" is brought to the Old World. Though the '70s script romanticizes the nature-aligned, native woman, Terrence Malick confounds expectations of a dramatic, us vs them, linear historical narrative and reveals the "first encounter" for what it no doubt was, like so many later mythologized moments in history: a grubby, mundane meeting filled as much with the potential for ignorance, fear and enmity as with tolerance, hope and connection. A stunning film about loss set in a time before man began savagely warping our part of the world in his image.

EARLY MORN

Fateless: Gyorgas's (Marcell Nagy) memories of the Holocaust, in Lajos Koltai's adaptation of a book by Imre Kertész, come in stabbing flashes, quietly wrenching moments when another layer of humanity is stripped away. Snowflakes turn into dust motes floating in sunbeams, and then smoky ash in the air. The sepia tones of 1940s Hungary are drained until just the dull grey of prison workers' uniforms and the black grime and wounds on their bodies ache on screen. Yet *Fateless* testifies that the camps were not a hellish nightmare, but an all-too-imaginable and all-too-stoppable fate. What cannot be endured is apathy, resignation and forgetting.

MID-MORNING

Half Nelson: A scuffed diamond of a film, Ryan Fleck's first feature (co-written with Anna Boden) refracts and reflects its split worlds—black and white, student and teacher, child and adult—into mirror-opposites, dependent but divided. Buoyed by the performances of Ryan Gosling and Shakeera Epps, the film bobs along on its swirling, bittersweet mood. One of the best American debuts this decade.

HIGH NOON

United 93: The best film of the year because it is, quite simply, a mercilessly throat-tightening, gut-clenching tail-spin into the panic and chaos of Sep 11. Nameless hijackers and victims are drawn into a vortex of rage, despair and helplessness. Paul Greengrass's sense of pacing and the camerawork are riveting, even as you'd like to look away. *United 93* carries you beyond anger or pity to a sense of deep, lasting pathos for those swayed by perverted ideology or abandoned by bureaucratic homeland insecurity.

13 (Tzemeti): Brisk, nerve-wracking, and whip-smart, *13 (Tzemeti)* is a bullet bouncing around a roulette wheel towards its final resting slot. Another startling debut, Géla Babluani's stylish but gritty film noir (shown at EIFF), recalls the best twisting thrillers of '90s film fests. A downbeat Eastern European dish of revenge, served with a side order of French existentialism. The Hollywood remake won't be able to outstrip the tautness of this decidedly original flick.

LATE AFTERNOON

The Devil's Miner: The dark bowels and rugged face of the Cerro Rico mountain haunt Keif Davidson's and Richard Ladkani's beautifully shot documentary about two

FILM BEST OF 2006

young brother miners in Bolivia. The central tension—between the miners' churchgoing in the town below and their worship of a devil figure within the mountain—simmers throughout. A sublime film about the toil and ache of child labour.

DUSK/THE GLOAMING

3 Rooms of Melancholia: Even more heartbreakingly sad than its title suggests, Pirjo Honkasalo's documentary is a slowly shocking, vitally important look at Russia's devastation of Chechnya. A poetic elegy that moves from a Russian academy for young cadets to war-torn Grozny and then a makeshift children's shelter in Ingushetia, there are soul-scarring scenes here, one of them so heart-rending that I can never forget it. A work of quiet compassion and tremendous lyrical power.

The Ants: A slow descent into the hell of militancy, director Kaoru Ikeya follows Japanese veteran Waichi Okumura's effort to come to terms with, and somehow expiate, his bloody service to a country that still disavows the truth—soldiers were ordered to stay behind in post-WWII China and fight the Communists. Okumura's battle against blinding nationalism is the truly courageous struggle, but it also helps him avoid a hard look at his own brutal deeds. Can the personal and national lines between past and present, self-denial and self-criticism, ever start to be redrawn?

STARRY EVENING

Volver: Almodóvar's latest—with its sudden gusts of wind, folding and blooming flowers, coursing crimson, and dappling light—is a comic noir meditation on the ephemeral beauty of life. Nestled in the soft yet defiant bosom of Raimunda (Penelope Cruz), *Volver* celebrates the self-sufficiency and vitality of female independence and community—as a mother says to her daughter, "Between us, we'll manage." A febrile drama about coping and caring, loss and survival, and about returning to bitter lies through hard truths.

WONIGHT

The Science of Sleep: A phantasmagoria of dream and surrealism—like watching Lewis Carroll and Luis Buñuel have a somnambulist boxing match in Paris. Michel Gondry's film is a collage of jilted romance, Freudian slaps and that jerky, so-close-to-real feel of nighttime reveries. The story skips along from inspired fantasy sequence to the needy, messy moments of real life, with Gael García Bernal's protagonist a tangle of creativity, insecurity, childishness, and stifled grief.

A DOZEN FOR ANOTHER DAY

The Death of Mr. Lazarescu, *La Sierra*, *Transamerica*, *Brothers of the Head*, *Worlds Collide*, *CSA: The Confederate States of America*, *The Road to Guantánamo*, *Keane*, *Iron Island*, *Deserted Station*, *U-Carmen e-Khayelitsha*, *The Devil and Daniel Johnston*

Best Horror Film That We're Still Pretending Is Fiction: *An Inconvenient Truth*

2006 TV smarter, sharper and more stylish than most films: *The Wire*, *The Sopranos*, *Intelligence*

2006 TV dramas starring Helen Mirren that tower above *The Queen*: *Prime Suspect: The Final Act*, *Elizabeth I*. **V**

FATELESS

THE NEW WORLD

If you thought stunning films were a thing of the past ...

JOSEF BRAUN / josef@vuwweekly.com

2006 was another year where I spent too much time biting my lip and rolling my eyes while overbearing would-be pundits whined about how much today's movies suck or how everyone's going to unanimously abandon theatres once we can all hunker around our computers and see *Pirates of the Caribbean* the microsecond the thing is finished.

The either/or argument about film distribution is becoming irritatingly fanatical and tiresome—all the more reason to just buy a ticket, nestle down in the dark and get lost at the movies.

My shortlist of the films that stayed with me most in 2006 was long and difficult to whittle down to a reasonable number. Who knows, maybe movies really are dying, but the news doesn't seem to have reached the filmmakers behind the memorable, provocative, resonant, diverting or just plain brilliant works listed alone or in clusters below.

Some housekeeping: I try to keep this confined to films that premiered in Edmonton in the calendar year, thus the absence of movies as yet only playing in the major centres or that first hit Edmonton in 2005. (*Caché* and *L'Enfant*, which played the 2005 Edmonton International Film Festival, were on last year's list even though they had proper theatrical release this year.)

Anyway, here's my two cents on 14 films which, as always, I've listed in no particular order.

The Departed: Martin Scorsese's dire, tense and electrifying crime drama concerns substitute fathers, substitute sons and a closed circuit of self-perpetuating corruption all set with exacting specificity in Boston. It reveals a side of the legendary director that's simultaneously less flashy and totally rejuvenated, exploring a more prowling camera and, in collaboration with editor Thelma Schoonmaker, a more puzzle-like approach to montage. Yet for all that *The Departed* is perhaps most distinguished by its masterly controlled performances (and, given the overriding theme of duplicity, performances within performances). Matt Damon's unusual muscular opacity has never been used so effectively, while Leonardo DiCaprio's variations on masochistic rage are deeply arresting.

The Sun/The Queen/Marie Antoinette: Three films concerning the ethereal power of monarchy. The first lucidly observes the utter weirdness of Emperor Hirohito's post-WWII descent from a status literally equated with godliness and his announcement that it's okay for an entire county not to commit mass suicide. The second chronicles Queen Elizabeth II's cold, anachronistic upholding of Royal bureaucracy in the wake of Diana Spencer's death. The third is a dreamily spectacular, meticulously detailed, audacious and highly divisive bio-pic seen entirely through the subjective glaze of teenage girl fantasia that (as with, for example, *Heaven's Gate*) will likely find its admirers accumulating with time.

Half Nelson: Ryan Fleck's debut about a friendship that transcends age, gender or race, is at once stark and despairing and empowered with a ragged, durable faith in human connection. "Second chances are rare," a crack-head teacher warns a pupil caught cheating in his class, and he should know, barely making it through the movie. Ryan Gosling delivers a rich, affecting performance, always looking more or less resigned to fate, prompting complex questions about self-esteem, dignity and the slippery nature of best intentions.

A Prairie Home Companion/Neil Young: Heart of Gold: Two autumnally toned films saturated with easy pleasures and melancholy. Both feature splendid the-

FILM BEST OF 2006

atres and American music (though the latter's is made by a Canadian) and spin tales of aging, death and the world's indifference with a mischievous, winning smile. Both are also graced by great performances from elegant women, whether Meryl Streep and Lily Tomlin trading backstage gossip or Emmylou Harris and Peggy Young buoying Neil Young's shaky falsetto with a warm current of song. The death of Robert Altman is a hell of a loss, but at least Young, post-aneurism, is still around and vital as ever.

The New World/The Proposition/The Three Burials of Melquiades Estrada: Not one of these is your typical Western, but each weave a distinctive spell from themes deeply embedded in the genre: expansion, colonization, escape, anarchy, the love of nature, the exploitation of marginal peoples and the limits of brotherhood. *The New World* abandons the dictates of historical narrative for a poetic vision of ineffable beauty; *The Proposition* casts brutal, poetic shadows over a 19th century Australian anarchic hell; *The Three Burials* crosses the US/Mexico border with a terrifically odd sort of craziness and tenderness and a keener sense of the bleak morass of illegal migration than we're accustomed to seeing in US cinema.

Volver/House of Sand: Two films about families held together by displaced women, fleeing from village to city in the first, driven from city to desert in the second. *Volver*, deliciously fusing busy melodrama with a steady stream of hilarious banter, is among Almodóvar's best, showcasing Penélope Cruz as a pushy, twitchy, foxy Spanish mom working overtime to juggle financial responsibilities, dark secrets, a devastated daughter and maternal ghosts. In *House of Sand* real-life mother and daughter Fernanda Montenegro and Fernanda Torres evoke spiritual and carnal endurance with consummate elegance and weary charisma. The desert settings inspire rigorous poetic invention, the passage of years is conveyed through the movement of sand and the fevered desires of one generation become the obsolete dreams of another.

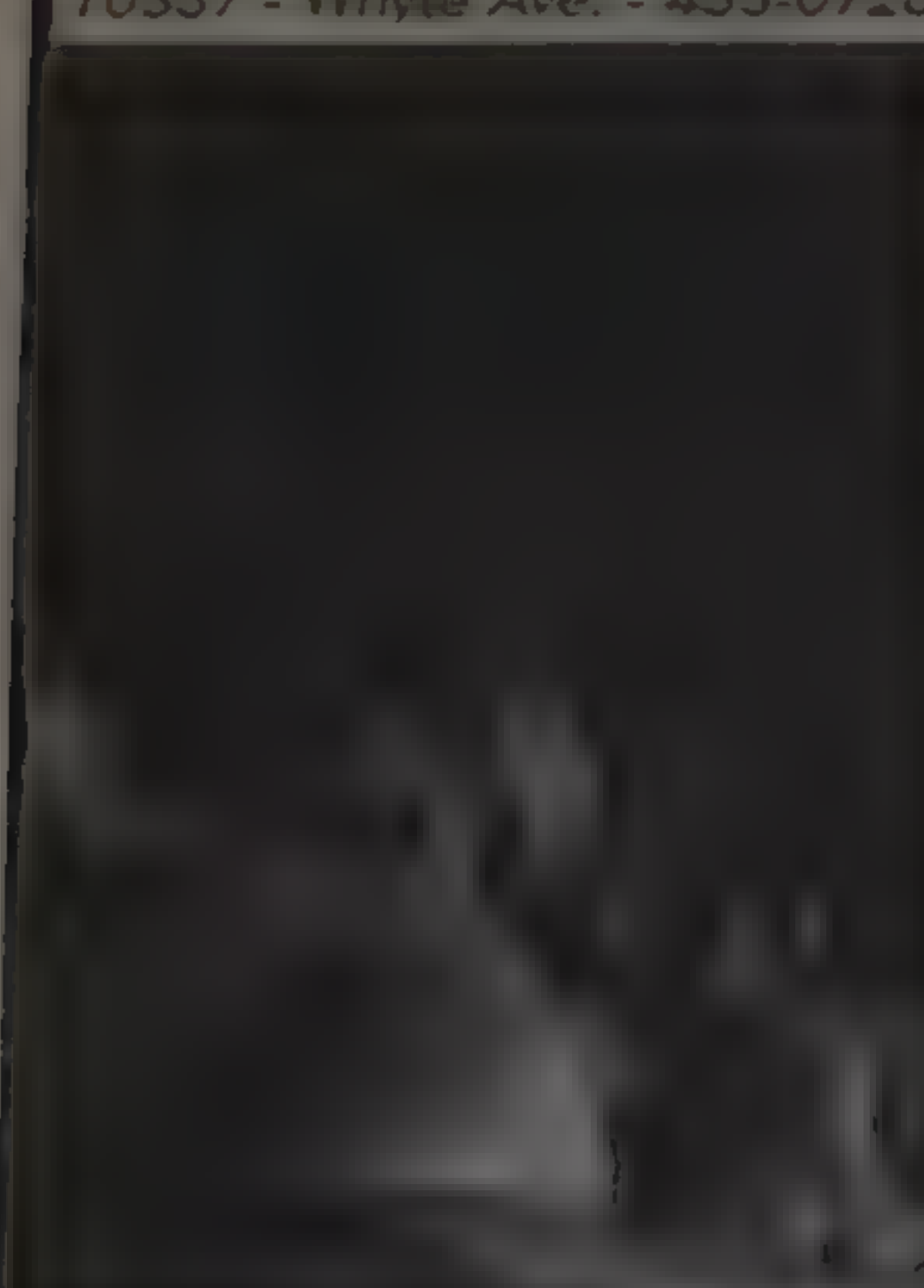
Battle in Heaven: Ballsy? Carlos Reygadas's *Japón* might ultimately be the more solid of his two films, but it isn't quite as exhilaratingly daring, strange, troubled and utterly its own as its predecessor, a formally adventurous cocktail of desperate working-class Chilangos, high-class prostitutes, ethereal blowjobs, and a sort of Bressonian meditation on the distinctly Mexican will toward pilgrimage. Only something this inviting of accusations of pretentiousness is going to yield results this genuinely provocative, recklessly flirting with genius and sometimes nearly brushing up against it.

Three Times: The closest thing to an international breakthrough for the long-critically admired Hou Hsiao-hsien, this is basically three variations on youth, innocence, compromise, disaster and love, set in three different moments in the last century. *Three Times* condenses elements of Hou's past films into a cleanly rendered chamber trilogy, typically graced by formal elegance, downtime and nostalgia.

Very Honourable Mentions: *Manufactured Landscapes*, *A Scanner Darkly*, *The Descent*, *The Journals of Knud Rasmussen*, *The Fountain*, *The Science of Sleep*. ▼

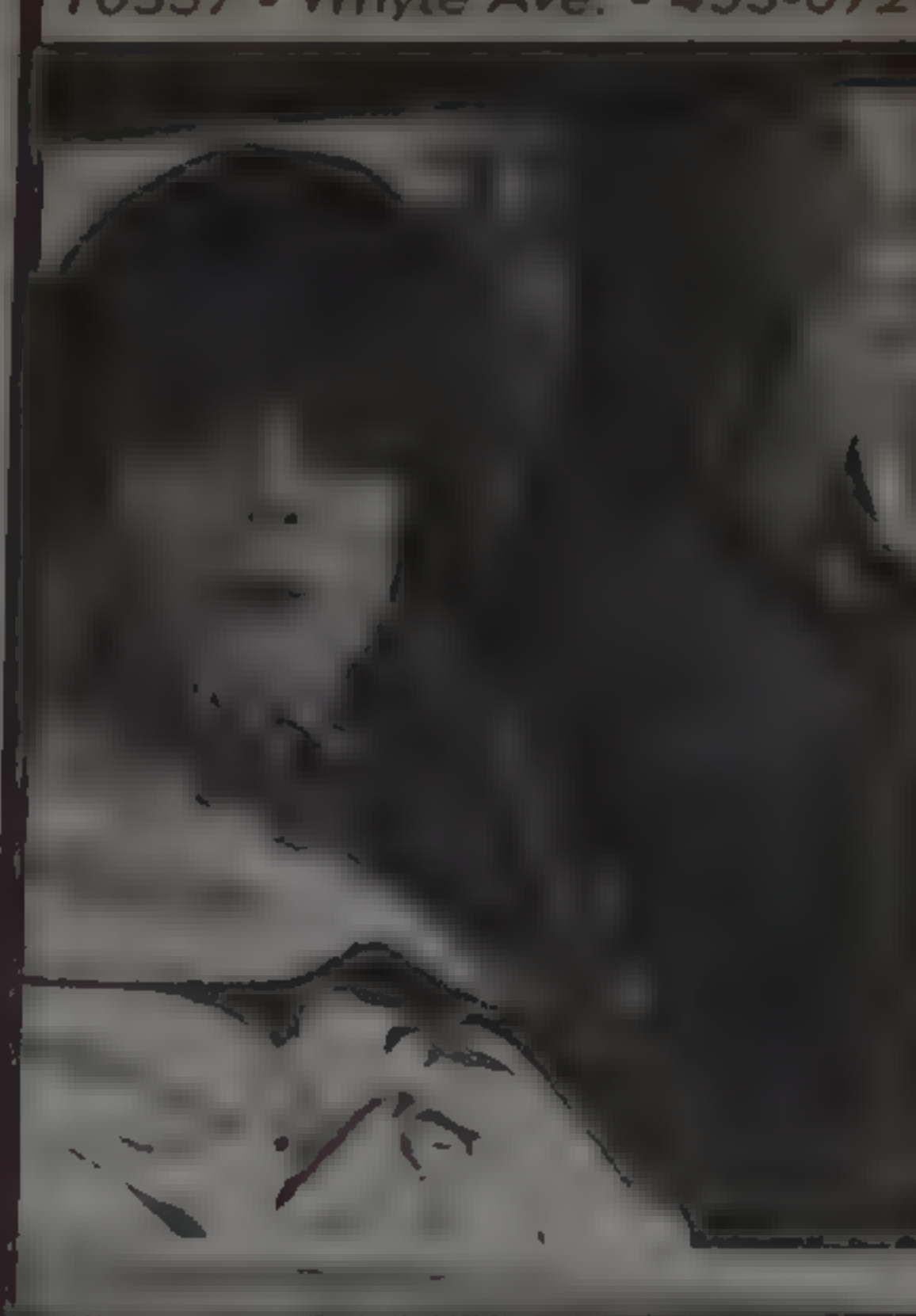


PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728



LITTLE CHILDREN
NIGHTLY 8:50 & 9:20 PM
SAT & SUN MATINEE 2:00 PM
RATED 14A, SOME CONTENT
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728



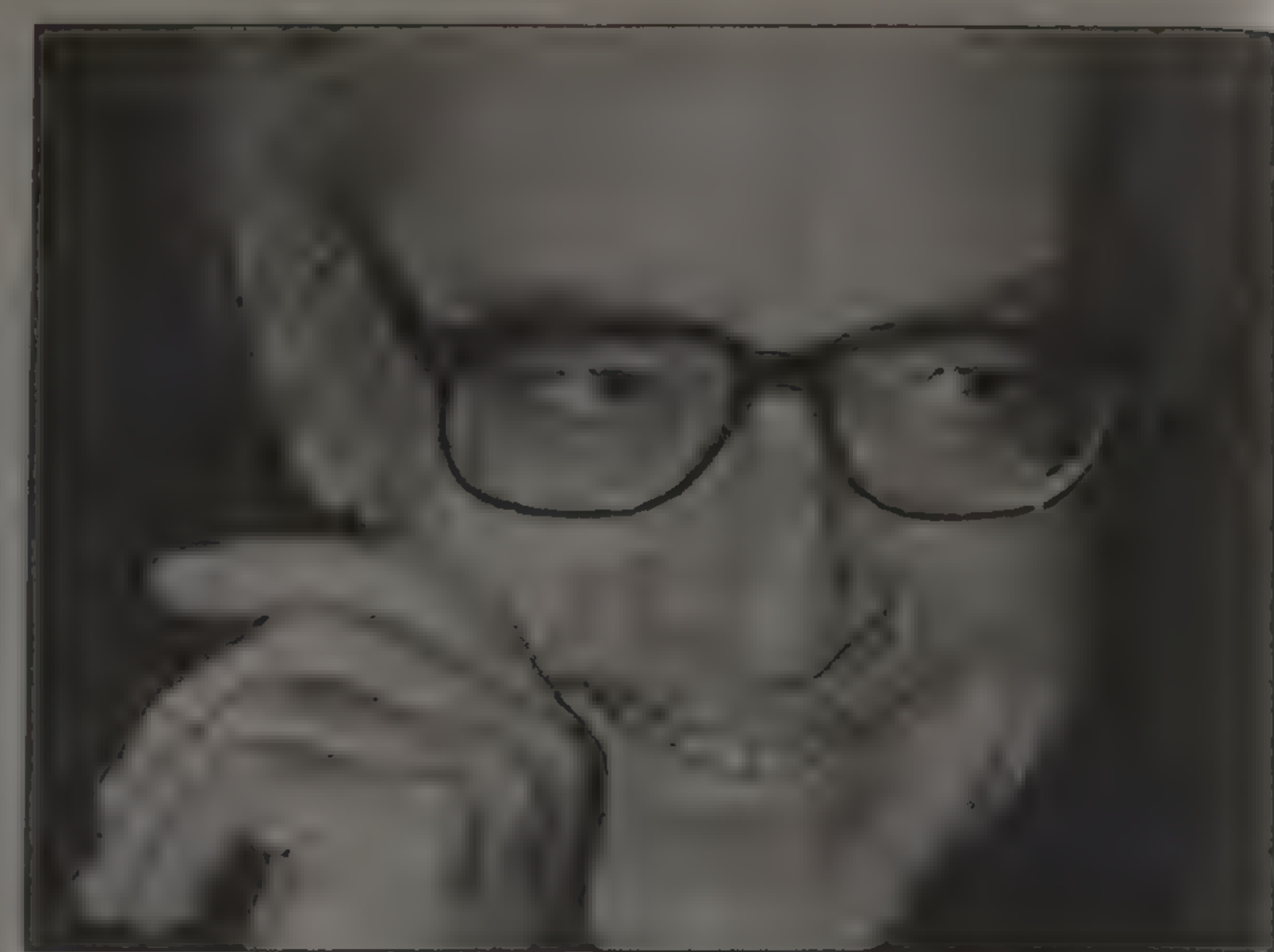
SNOW CAKE
NIGHTLY 7:00 & 9:10 PM
SAT & MON MATINEE 2:30 PM
RATED 14A
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

How Jean-Luc Godard changed my life—again

FLICKS **THE MOVIEGOER**
PAUL MARVINELLI
moviegoer@vancouverweekly.com

I was in pretty rough shape last night. It's been a busy couple of days for me: I finished moving the last of my possessions—about two carloads' worth—to my new apartment. I had gone on an extended shopping spree, buying laundry hampers and shower curtains and a bookcase that felt like it weighed as much as I do, or at least that's what I thought at Home Depot when I dropped it on my toe.

I spent my entire Saturday alone at the office, trying to get caught up at work. I found out that my shower and my dishwasher don't work, and probably won't work until late next week, after the holidays. The same goes for my cable installation. I cut a gash in the base of my thumb on a shard of broken glass while trying to hang a picture. Oh yeah—and I'm sick. My body aches, my head throbs, I feel a sharp pain in my back whenever I cough and two thin rivulets of mucus trickle from my nostrils whenever I bend forward. I'm so sick that I think I'm going to have to postpone my first-ever face-to-face date with Carrie, a woman I've been ardently corresponding with over the internet. On New Year's Eve, no less! The



perfect kissing opportunity!

I desperately needed some cheering up, and the DVD I chose to do the job may surprise you: Jean-Luc Godard's experimental 1961 "musical" *A Woman Is a Woman*. (My very cool parents gave me the Criterion edition of the film for Christmas.) I had seen it only once before, and that was many years ago—I remember absolutely loving it, but had only a hazy recollection of the film's specifics.

I remembered the seemingly random way Michel Legrand's score abruptly cuts in and out on the soundtrack, as if Godard couldn't stand to hear it for more than four seconds at a time. I remembered the scene where the film's gorgeous star, Anna Karina, performs a striptease at a club—I loved the way she looks right into the camera as she sings a song about how men forgive her everything because she's just so beautiful. Oddly, though, my clearest memory of the film was the way Jean-Claude Brialy, playing Karina's husband, briskly brushes the dirt off the soles of his feet before climbing into bed. It was one of those squalid bits of everyday human behaviour that I'd never seen depicted in a movie before, and to me it seemed like a minor cinematic breakthrough.

BUT OF COURSE, this whole exhilarating film plays like a series of cinematic breakthroughs. Shot in sequence, without a finished script, *A Woman Is a Woman* feels as though it's making itself up as it goes along. At one point, Karina announces she wishes she were in a musical starring Cyd Charisse and Gene

Kelly, and without warning, brassy music starts playing and Karina performs a quick, charmingly amateurish dance routine right there on the dingy Parisian streets. In another scene, Karina, who's trying to decide whether to go to a club with Brialy or Jean-Paul Belmondo, says she'll accompany the man "who does the most extraordinary thing"—whereupon Brialy and Belmondo each perform a flurry of silly mime routines. There's only the barest pretense that the actors are playing characters: Belmondo makes a (literally) winking reference to "my pal Burt Lancaster" and Jeanne Moreau even makes a cameo appearance late in the film. (They ask her how the shooting of *Jules and Jim* is going; she shrugs modestly and replies, "Moderato.")

I love the tossed-off casualness of this film, as if making a movie were as easy and spontaneous as scat-singing. And I treasure the sense of freedom it creates—as if there's no human problem that a simple jump cut can't solve. When Karina needs to quickly change out of her striptease costume at the end of one scene, she simply steps through a "magic" box backstage and emerges two seconds later on the other side, miraculously back in her street clothes again.

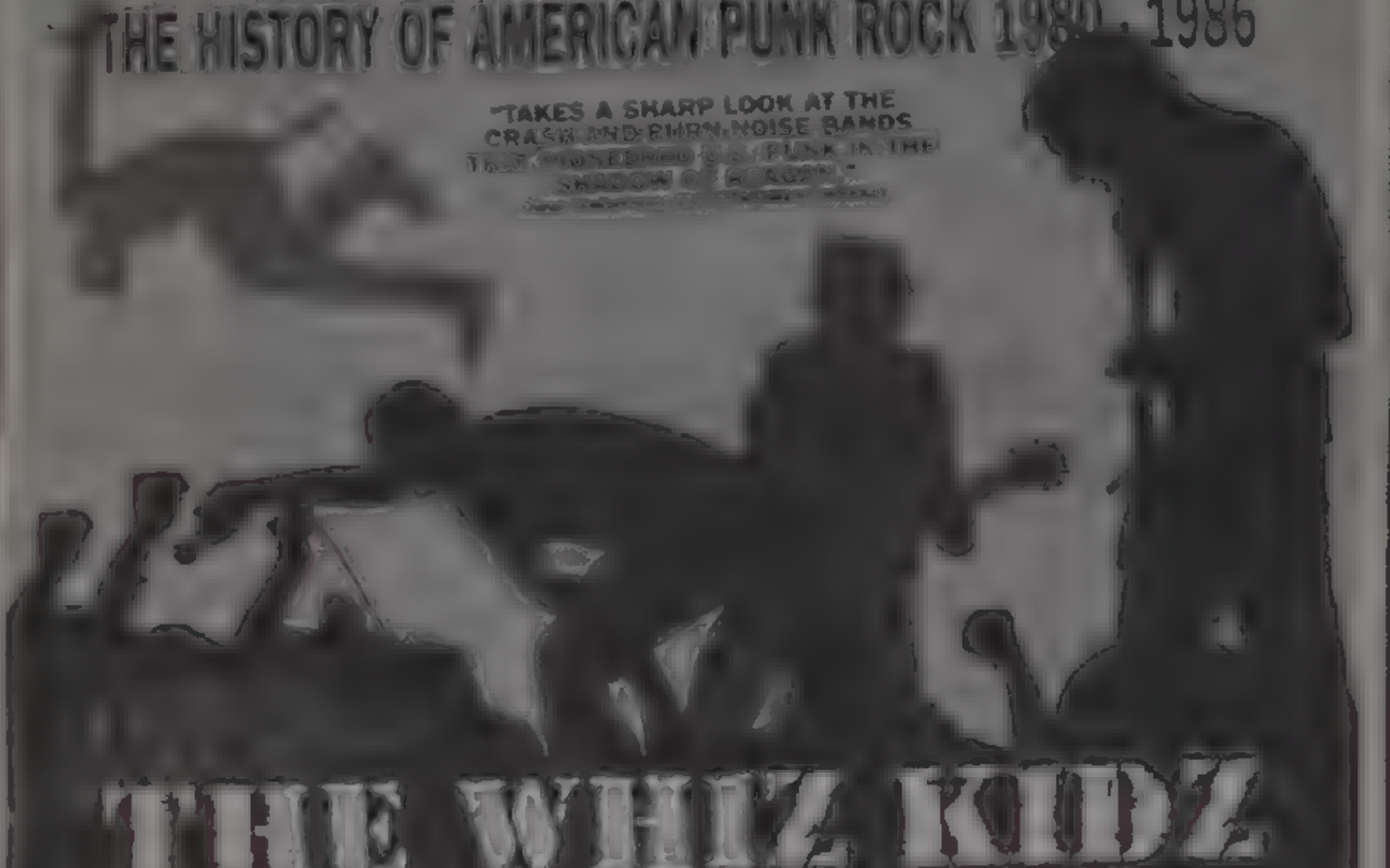
It's no big challenge to transform your life, Godard seems to be saying. And even though I'm barely able to move, I believe him. I feel like big changes are afoot for me in the New Year. Carrie seems smart, funny and incredibly cool. She plays Nina Simone songs on her guitar at one in the morning. And I won't be sick forever. ▽

metro CINEMA **JANUARY 5-10**

WRITTEN BY STEVEN BLUSH DIRECTED BY PAUL RACHMAN

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A satirical masterpiece! —A. O. Scott, *NYC*

"RAUCOUSLY INVENTIVE and completely out of its mind!"
—Aaron Hillis, *PREMIERE*



Lunacy
a film by Jan Svankmajer

7:00 - SATURDAY, MONDAY & WEDNESDAY 8:00

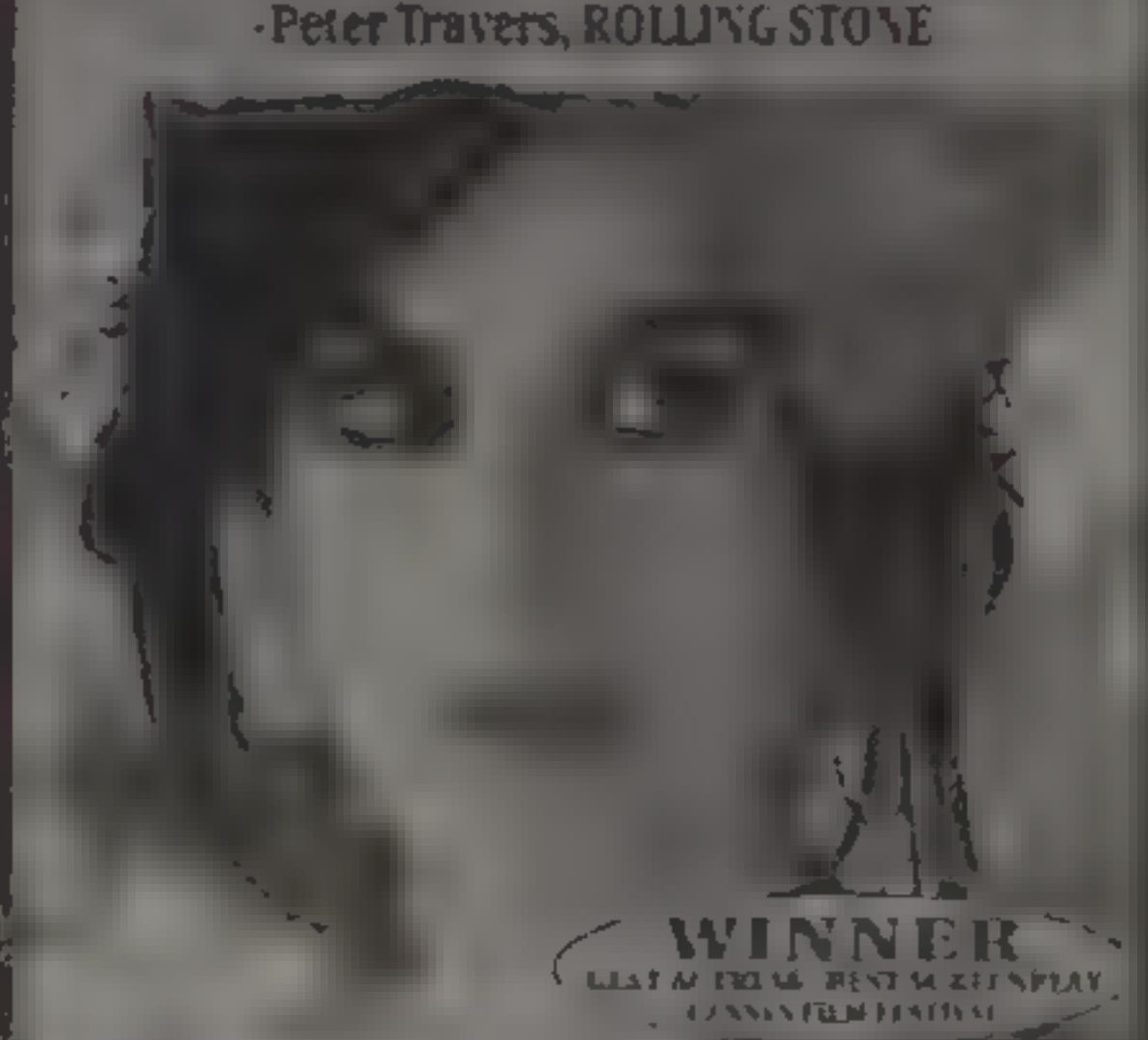
All Metro screenings are held at Zeitler Hall in the Citadel Theatre, 6028-101 Ave. For more information, call 425-9212, or log on to www.metrocinema.org

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GARNEAU theatre
8712 - 109 Street - 433-0728

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—Peter Travers, *ROLLING STONE*



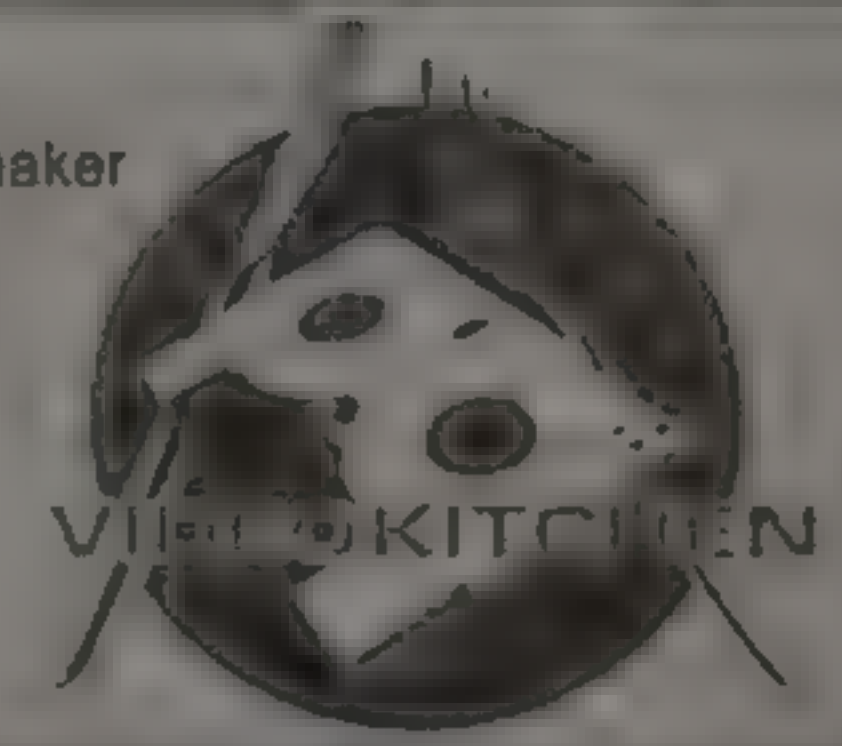
VOLVER
NIGHTLY 8:50 AM & 9:20 PM
SAT & SUN MATINEE 2:00 PM
RATED 14A, MATURE THEMES
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

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FAVA

AMERICAN HARDCORE Hank Williams III, Henry Rollins and Dave Smalley appear in *Four Dogs Playing Poker* director Paul Rachman's documentary about the history of American punk rock, from '80 to '86. Read Joseph Braun's review on page 37. **ZEIDLER HALL, THE CITADEL, FRI, JAN 5, SUN, JAN 7 & TUE, JAN 9 (9:15 PM); SAT, JAN 6, MON, JAN 8 & WED, JAN 10 (7 PM)**

CODE NAME: THE CLEANER Cedric the Entertainer, Lucy Liu and Nicollette Sheridan star in *The Man* director Les Mayfield's comedy about a man who gets embroiled in a government conspiracy after he gets amnesia-by-blunt-force-trauma.

FREEDOM WRITERS Hilary Swank, Patrick Dempsey and Scott Glenn star in *A Decade Under the Influence* director Richard LaGravenese's drama about a young teacher who inspires her at-risk students to be all that they can be.

HAPPILY N'EVER AFTER The voices of George Carlin, Andy Dick and Sarah Michelle Gellar star in first-time feature director Paul J Bolger's animated film about a group of fairylanders who band together to stop the evil-doers from destroying their world.

LUNACY Pavel Liska, Jan Triska and Ann Geislerová star in *Little Otik* director Jan Svankmajer's horror about a young man with nightmares who is taken to the marquis's castle, where he witnesses a cornucopia of surreal horrors. Read Carolyn Nikodym's review on page 37. **ZEIDLER HALL, THE CITADEL, FRI, JAN 5, SUN, JAN 7 & TUE, JAN 9 (7 PM); SAT, JAN 6, MON, JAN 8 & WED, JAN 10 (9 PM)**

SATIN ROUGE Hiam Abbass, Hani El Fahem and Maher Kamoun star in *One Evening in July* director Raja Amari's drama about a middle-aged widow and mother who discovers herself after she joins a cabaret. **STANLEY A MILNER LIBRARY, WED, JAN 10 (6:30 PM)**

FILM LISTINGS

FRI, JAN 5 - THU, JAN 11, 2007

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE JASPER

6094 Connaught Dr. Jasper, 852-4749

NIGHT AT THE MUSEUM (PG, not suitable for young children) Fri-Sat 7:00, 9:00 Sun-Wed 8:00

Film Club Night: The Journals of Knud Rasmussen, Jan. 11, 7:30

CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Square 496-7070

SATIN ROUGE (14A, French with English subtitles) Wed 6:30

CINEMA CITY 12/MOVIES 12

Cinema 12: 3633-99 St. 463-5481

DATE OF ISSUE ONLY: JANUARY 4, 2007

FLICKA (G) Thu, Jan. 4 1:40, 4:05

TURISTAS (18A, brutal violence, gory scenes) Thu, Jan. 4 1:55, 4:45, 7:40, 10:05

THE PRESTIGE (14A) Thu, Jan. 4 1:30, 4:15, 7:00, 9:40

DECK THE HALLS (PG) Thu, Jan. 4 1:50, 4:35, 7:05, 9:30

TENACIOUS D: THE PICK OF DESTINY (14A, crude sexual language, substance abuse) Thu, Jan. 4 7:20, 10:00

SAW III (18A, gory scenes, brutal violence) Thu, Jan. 4 2:05, 4:40, 7:15, 9:45

THE DEPARTED (18A, coarse language, violence) Thu, Jan. 4 1:05, 4:00, 7:25, 10:40

TRAILER PARK BOYS: THE MOVIE (18A, coarse language, substance abuse) Thu, Jan. 4 4:25, 9:35

JET LI'S FEARLESS (PG, violence, not recommended for young children) Thu, Jan. 4 1:45, 4:30, 7:15, 9:55

BARNYARD (G) Thu, Jan. 4 1:25, 3:55

THE GUARDIAN (PG, coarse language, not recommended for young children) Thu, Jan. 4 1:15, 6:50

OPEN SEASON (G) Thu, Jan. 4 1:10, 3:10, 5:00, 7:10, 9:25

LITTLE MISS SUNSHINE (14A, coarse language, mature themes) Thu, Jan. 4 4:10, 9:45

THE MARINE (14A, violence) Thu, Jan. 4 7:35, 9:50

THE DEVIL WEARS PRADA (PG) Thu, Jan. 4 1:35, 6:55

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Thu, Jan. 4 1:20, 4:20, 7:30

Movies 12: 130 Ave. 50 St. 472-9779

DATE OF ISSUE ONLY: JANUARY 4, 2007

FLICKA (G) Thu, Jan. 4 1:40

TURISTAS (18A, brutal violence, gory scenes) Thu, Jan. 4 2:05, 4:50, 7:35, 10:05

THE PRESTIGE (14A) Thu, Jan. 4 1:15, 4:00, 6:50, 9:35

DECK THE HALLS (PG) Thu, Jan. 4 1:55, 4:40, 7:15, 9:40

TENACIOUS D: THE PICK OF DESTINY (14A, crude sexual language, substance abuse) Thu, Jan. 4 4:30, 7:00, 9:20

SAW III (18A, gory scenes, brutal violence) Thu, Jan. 4 1:35, 4:55, 7:20, 9:45

THE DEPARTED (18A, coarse language, violence) Thu, Jan. 4 1:20, 4:20, 7:25

TRAILER PARK BOYS: THE MOVIE (18A, coarse language, substance abuse) Thu, Jan. 4 4:45, 10:00

JET LI'S FEARLESS (PG, violence, not recommended for young children) Thu, Jan. 4 1:45, 4:45, 7:10, 9:25

BARNYARD (G) Thu, Jan. 4 1:15, 3:15

THE GUARDIAN (PG, coarse language, not recommended for young children) Thu, Jan. 4 1:25, 6:40

OPEN SEASON (G) Thu, Jan. 4 1:10, 3:10, 5:05, 7:05, 9:10

EMPLOYEE OF THE MONTH (PG, coarse language) Thu, Jan. 4 2:00, 7:25

THE MARINE (14A, violence) Thu, Jan. 4 5:10, 7:40, 9:55

THE DEVIL WEARS PRADA (PG) Thu, Jan. 4 4:35, 9:50

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Thu, Jan. 4 1:00, 4:10, 7:30

CITY CENTRE 9

10200-102 Ave. 421-7020

CHILDREN OF MEN (14A, coarse language, violence) Daily 1:00, 3:50, 7:10, 9:50

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 12:50, 3:40, 7:00, 9:20

CHARLOTTE'S WEB (G) Daily 12:45

CASINO ROYALE (14A, violence) Daily 3:00 6:30, 9:45

THE PURSUIT OF HAPPYNESS (PG) Daily 1:10, 4:00, 7:15, 10:10

ROCKY BALBOA (PG) Fri-Sun Tue-Wed 1:20 4:10, 7:25, 10:05, Mon-Thur 1:20, 4:10, 10:05

THE HOLIDAY (PG, not recommended for children) Daily 12:15, 3:10, 6:40

APOCALYPTO (14A, gory scenes, brutal violence) Daily 9:30

BLOOD DIAMOND (14A, violence, disturbing content) Daily 12:20, 3:20, 6:35, 9:40

THE GOOD SHEPHERD (14A) Daily 12:30 4:20, 8:00

FREEDOM WRITERS (PG, coarse language violence) Daily 12:40, 3:30, 6:50, 10:00

CLAREVIEW

4211-139 Ave. 472-7600

CHARLOTTE'S WEB (G) Fri-Sun 2:10, 4:10 6:40, 9:00; Mon-Thur 4:10, 6:40, 9:00

HAPPILY N'EVER AFTER (G) Fri-Sun 12:30, 2:40, 4:50, 7:00, 9:10, Mon-Thur 7:00, 4:50, 9:10

NIGHT AT THE MUSEUM (PG, not recommended for young children) Fri-Sun 2:00, 4:40, 7:10, 9:35, Mon-Thur 4:40, 7:10, 9:35

ROCKY BALBOA (PG) Fri-Sun 1:50, 4:30, 7:30, 9:50; Mon-Thur 4:45, 7:15, 9:40

THE PURSUIT OF HAPPYNESS (PG) Fri-Sun 1:15, 3:50, 6:50, 9:25; Mon-Thur 3:50, 6:50, 9:25

ERAGON (PG, violence, not recommended for young children) Fri-Sun 1:40, 4:20, 7:20, 9:45, Mon-Thur 4:20, 7:20, 9:45

HAPPY FEET (G) Fri-Sun 12:40, 3:30; Mon-Thur 3:45

BLOOD DIAMOND (14A, violence, disturbing content) Daily 6:35, 9:30

THE GOOD SHEPHERD (14A) Fri-Sun 1:00, 4:30, 8:00; Mon-Thur 4:30, 8:00

CASINO ROYALE (14A, violence) Fri-Sun 12:45, 3:40, 6:30, 9:20, Mon-Thur 3:40, 6:30, 9:20

THE HOLIDAY (PG, not recommended for children) Fri-Sun 1:10, 4:00, 6:45, 9:40, Mon-Thur 4:00, 6:45, 9:30

GALAXY-SHERWOOD PARK

2020 Sherwood Drive. 416-0150

HAPPILY N'EVER AFTER (G) Fri-Sun 12:25, 2:40, 5:00, 7:45, 10:00; Mon-Thur 6:35, 9:30

CHILDREN OF MEN (14A, coarse language, violence, no passes) Fri-Sun 12:45, 3:45, 6:45, 9:40; Mon-Thur 6:45, 9:40

NIGHT AT THE MUSEUM (PG, not recommended for young children, no passes) Fri-Sun 1:10, 4:00, 6:55, 9:45; Mon-Thur 6:55, 9:45

THE GOOD SHEPHERD (14A, no passes) Fri-Sun 12:30, 4:15, 8:00; Mon-Thur 8:00

THE PURSUIT OF HAPPYNESS (PG) Fri-Sun 12:40, 4:20, 7:15, 10:10; Mon-Thur 7:15, 10:10

CHARLOTTE'S WEB (G) Fri-Sun 12:20, 2:45, 5:10, 7:30, 9:50; Mon-Thur 7:30, 9:50

ERAGON (PG, violence, not recommended for young children) Fri-Sun 1:30, 4:10, 7:10, 9:55, Mon-Thur 7:10, 9:55

BLOOD DIAMOND (14A, violence, disturbing content) Fri-Sat 12:50, 3:50, 7:00, 10:05; Sun 12:50, 10:05; Mon-Thur 7:00, 10:05

THE HOLIDAY (PG, not recommended for children) Daily 10:15

CASINO ROYALE (14A, violence) Fri-Sun 12:15, 3:30, 6:40, 10:00; Mon-Thur 6:40, 10:00

HAPPY FEET (G) Fri-Sun 1:00, 3:55, 6:30, Mon-Thur 6:30

WWE: NEW YEARS REVOLUTION (Classification not available) Sun 6:00

OILERS PPV: EDMONTON VS SAN JOSE (Classification not available) Wed 8:30

GARNEAU

8712-109 St. 433-0728

VOLVER (14A, mature themes) Fri-Sat: Tue-Thur 6:50, 9:20 Sat, Sun 2:00

GATEWAY 8

2950 Calgary Trail. 436-6977

THE QUEEN (PG) Fri Mon-Thur 6:50, 9:25, Sat-Sun 1:20, 3:40, 6:50, 9:25

BAABUL (PG) Daily 6:30

BHAGAM BHAG (14A) Fri-Sat Mon-Thur 8:45 Sun 3:30 8:45

THE NATIVITY STORY (PG) Fri Mon-Thur 6:40, 9:50, Sat-Sun 1:30, 3:50, 6:40, 9:50

FLUSHED AWAY (G) Fri Mon-Thur 7:10; Sat-Sun 1:15, 3:25, 7:10

DEJA VU (14A) Daily 9:35

THE HISTORY BOYS (14A, coarse language mature themes) Fri Mon-Thur 7:20, 9:45, Sat-Sun 1:50, 4:15, 7:20, 9:45

WAKED MEN ELNAS (14A) Fri Mon-Thur 6:35, 9:15, Sat-Sun 1:00, 3:45, 6:35, 9:15

STRANGER THAN FICTION (PG) Fri Mon-Thur 7:00, 9:30, Sat-Sun 1:10 4:00, 7:00, 9:30

THR3E (14A) Fri Mon-Thur 7:15, 9:40; Sat-Sun 1:40, 4:10, 7:15, 9:40

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert. 458-9822

HAPPY FEET (G) Daily 12:45, 2:50, 4:55, 7:00

CASINO ROYALE (14A, violence) Daily 9:05

CHARLOTTE'S WEB (G) Daily 1:00, 3:10, 5:05 7:05

THE HOLIDAY (PG, not recommended for young children) Daily 8:55

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 12:55, 3:05 5:20, 7:25, 9:30

ERAGON (PG, violence, not recommended for young children) Daily 1:15, 3:15, 5:15, 7:15, 9:20

HAPPILY N'EVER AFTER (G) Daily 1:45, 3:45, 5:45, 7:35

BORAT (14A, coarse language, sexual content crude content, not recommended for children) Daily 9:35

LEDUC CINEMAS

4762-50 St. Leduc. 986-2728

ERAGON (PG, violence, not recommended for young children) Daily 9:25

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 6:55, 9:15, Sat-Sun 12:55, 3:20

CHARLOTTE'S WEB (G) Daily 7:10; Sat-Sun 1:00, 3:25

THE PURSUIT OF HAPPYNESS (PG) Daily 7:05, 9:30; Sat-Sun 1:00, 3:30

ROCKY BALBOA (PG) Daily 7:15, 9:20; Sat-Sun 1:05, 3:35

MAGIC LANTERN-CANNOSE

Camrose. 780-608-2144

PURSUIT OF HAPPYNESS (PG) Daily 6:50 9:15 Sat-Sun 1:55

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 6:55 9:10 Sat-Sun 2:00

APOCALYPTO (14A, gory scenes, brutal violence) Daily 7:30 Sat-Sun 1:50

HAPPILY N'EVER AFTER (G) Daily 7:05 Sat-Sun 2:10

THE HOLIDAY (PG, not recommended for young children) Daily 9:00

CHARLOTTE'S WEB (G) Daily 7:00 Sat-Sun 2:05

ERAGON (PG, violence, not recommended for young children) Daily 9:05

MAGIC LANTERN-SPRUCE GROVE

205 Main St. Spruce Grove 972-2332

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 7:00, 9:00 Sat-Sun 1:00, 3:00

METRO CINEMA

9828-101A Ave. Citadel Theatre, 425-8111

LUNACY (STC) Fri-Sun Tue 7:00; Sat Mon Wed 8:30

AMERICAN HARDCORE (14A) Sat Mon Wed 7:00 Fri-Sun Tue 9:00

MAGIC LANTERN CYCLE (STC) Fri 7:00

NEW WEST MALL 8

8882-170 St. 444-1829

A GOOD YEAR (PG, coarse language) Fri-Sun 1:00, 3:40, 6:40, 9:20; Mon-Thur 6:40, 9:20

THE SANTA CLAUSE 3: THE ESCAPE CLAUSE (G) Fri-Sun 12:30, 2:40, 5:00, 7:15, 9:30; Mon-Thur 7:15, 9:30

DECK THE HALLS (PG) Fri-Sun 12:40, 2:45, 4:55, 7:20, 9:40; Mon-Thur 7:20, 9:40

THE PRESTIGE (14A) Fri-Sun 12:35, 3:20, 6:30, 9:25, Mon-Thur 6:30, 9:25

TRAILER PARK BOYS: THE MOVIE (18A, coarse language, substance abuse) Daily 10:00

FLICKA (G) Fri-Sun 12:40, 4:40, 7:10; Mon-Thur 7:10

LET'S GO TO PRISON (14A, coarse language) Fri-Sun 12:50, 2:40, 4:40, 6:50, 9:10; Mon-Thur 6:50, 9:10

OPEN SEASON (G) Fri-Sun 1:00, 3:00; Mon-Thur 7:00, 9:00

THE GUARDIAN (PG, coarse language, not recommended for young children) Daily 3:50, 6:45, 9:45; Mon-Thur 6:45, 9:45

NORTH EDMONTON CINEMAS

14231 137th Avenue. 780-732-2223

HAPPILY N'EVER AFTER (G) Daily 12:45, 2:45, 4:45, 6:45, 8:45, 10:45

FREEDOM WRITERS (PG, coarse language, violence) Daily 12:45, 3:45, 6:45, 9:45

CHILDREN OF MEN (14A, coarse language, violence, no passes) Daily 1:10, 4:00, 7:10, 10:30

THE DEPARTED (18A, coarse language, violence, no passes) Fri-Sun 12:40, 3:30, 6:50, 10:00; Tue-Wed 12:40, 3:30, 6:50, 10:00; Thu 12:40, 3:30, 6:50, 10:00; Fri-Sun 12:40, 3:30, 6:50, 10:00

BLACK CHRISTMAS (18A, gory scenes, disturbing content) Daily 10:40

NIGHT AT THE MUSEUM (PG, not recommended for young children, no passes) Daily 12:00, 2:30, 5:10, 7:40, 10:20

WE ARE MARSHALL (PG) Daily 7:20, 10:2

THE GOOD SHEPHERD (14A, no passes) Daily 1:00, 4:30, 8:30

ROCKY BALBO

PRESENT

BITCH BITCH BITCH

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VIEW WEEKLY

MUSIC

BEST OF MUSIC: 2006 / 45

BEST OF HAIKU QUICK SPINS / 51

CITY AND COLOUR / 52

Find introspection, retrospection and Escovedo in *The Boxing Mirror*

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

It's this sort of scrapbook travelogue of places lived in and places I've known: Huntington Beach where I'd see Jimmy Reed, John Lee Hooker; about the garage rock bands and moving to Hollywood—the Dolls, the Stooges, Berlin Brats—these whacked out bands.

"Then San Francisco, where I learned to play guitar and was in a punk rock band that became the Nuns, opening for the Sex Pistols. New York, at the Chelsea when Sid and Nancy were there, when I was playing in art rock bands and meeting John Cale, Brian Eno. Then coming back to Austin, coming back to San Antonio, where I was born. It's about the music I listened to and what I heard in each place, what I took from each place."

Alejandro Escovedo, an expressive and passionate master raconteur in words or in music, relates the theme of his next record, which he's been working on with an equally un-peg-gable songwriter, Chuck Prophet (and whose critically lauded *Age of Miracles* Escovedo also highly recommends).

"He grew up in the same part of California I was raised in, and his older sister and I remember going to these dances," Escovedo explains. "Our first song is beautiful; it's like those sleepwalk dances, where you want to dance so close to people. Has that vibe to it. This older man is seeing a younger woman, and he's taking her back to where he felt all these wonderful things and heard all these wonderful things, trying to see if she can feel the same things and recognize them in him. It was such a great place to start."

Indeed, that's an excellent place to start—out of an immigrant childhood suffused with music towards the cusp of manhood, longing to hold a pretty girl close in a dancehall in optimistic California. Revisiting, years later, as a nostalgic middle-aged man hoping for something closer than an embrace—or, rather, writing about being that man.

There's always something meta about an Escovedo narrative—theatricality paired with a fluid point of view that betrays the origins of his storytelling.

"I got into music because I wanted to be a filmmaker. When I was a student in San Francisco, I was working on a project about a band that couldn't play. That band wound up being the Nuns," he laughs. "None of us could play."

HIS INNATE MUSICALITY must have had deep roots, though. Escovedo's



PREVIEW

FRI, JAN 5 (8 PM)
ALEJANDRO ESCOVEDO
THE HOROWITZ, \$21.50 - \$33.50

father, a Mexican immigrant in the United States, supported his large family with a variety of colourful jobs, including singing in mariachi bands.

The elder Escovedo's exploits inspired his equally adventurous son, who explored his father's life most explicitly in the theatrical collaboration *By the Hand of the Father* and in his most recent album.

The Boxing Mirror wrestles with identity in a way only people with a little bit of history under their belts can fully comprehend. Escovedo evokes a stately ballet of emotions by assuming a multiplicity of roles throughout the album—father, son, lover—that beget the conflicts of adulthood, the unending demands the strange state makes on us as we march towards death, with all the comfort and triumphs and potential failings and threat that being human at mid-life entails.

The album was seeded a few years ago at a crossroads in Escovedo's life, when he was gravely ill with Hepatitis C.

"When I was sick, my father passed. He was 97 years old, had 12 children. Seven were professional musicians, including two famous Latin musicians who were in bands like Santana and Malo. My father was a boxer; he wanted us to be boxers too. He was a migrant worker, a great father, great man. A man with faults, but loved people and his children very much," Escovedo relates. "All those

things, faced with what I was faced with my illness ... it looms large in the consciousness. This was an album about being a father, a son and a lover. Because those were the things I was really concerned with in the moments where I wasn't sure I'd make it. I wanted to express my love for all of them."

THAT SENTIMENT fuelled his writing, along with the great gift of being able to hear his songs with fresh ears after a tribute album of his songs came out.

"We didn't really ever sit and listen to our songs," he muses. "They didn't resonate until I heard them with Jennifer Warnes's voice or Ian Hunter's voice. Amazing experience. When I was well and went back to work, everything had resonance."

Escovedo also credits producer John Cale (Velvet Underground's yin to Lou Reed's yang) with the near-architectural sensibility of the album: the richness, the burnished warmth, an overall baroque-ness of tone.

For his live show, Escovedo notes a string section will replace Cale's emphatic piano.

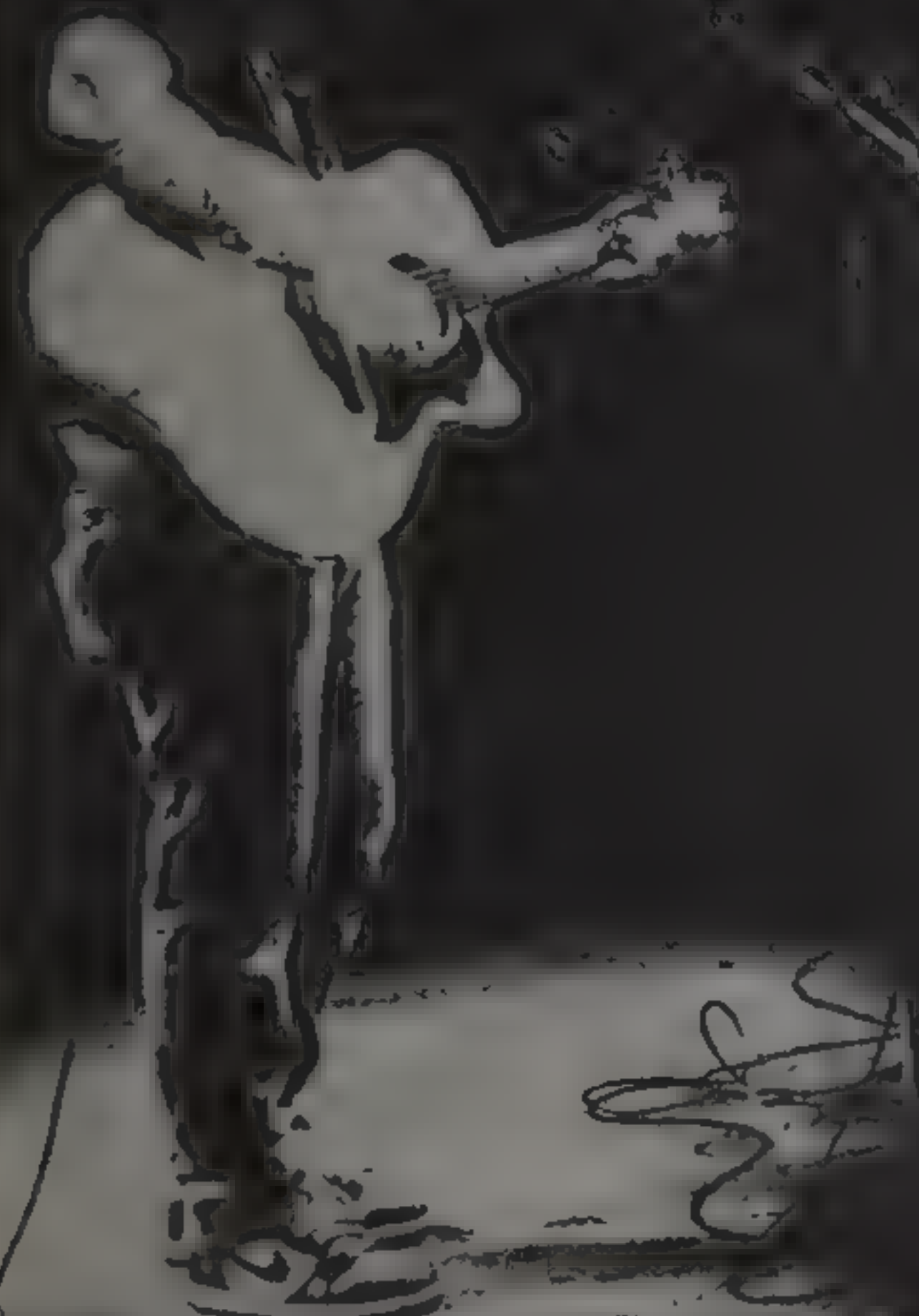
"I believe that's the one thing we've done right: developed a sound that's truly our own. I was going for a southwestern version of Eno's *Another Green World*, but the string section takes it to this richer place."

And the story of that place starts like this: "I liked listening to the radio with the lights out when I was growing up," he confides. "I'd listen and these mysterious messages would, as I lay in bed and through the dark, somehow come through. I didn't need someone else to interpret them. I heard them my way." ▀

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VUE WEEKLY

102.9

Papa Roach

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The best of the year of the dog (dog dog dog dog)

SHOUT OUT OUT OUT OUT AND OTHER LOCAL HEREOS DOMINATE OUR STAFF'S BEST OF 2006 LISTS

It's that time of year again, when *Vue's* writers cull through their CD collections and throw their bids in for the best of the last 12 months. There are a few overlaps, but in general the writers cover plenty of territory with their picks, listed in no particular order of greatness.

ROSS MOROZ (NEWS EDITOR, FORMER MUSIC EDITOR, LOCAL MUSIC ENTHUSIAST, JERK)

Our Mercury, From Below (Small-man) Ten years is a long time to be a part of anything, especially a local band, but *From Below* proves that good things come to those who wait. **Shout Out Out Out Out, Not Saying / Just Saying (Normals Welcome)** A genre-bending slice of electro-rock and stylish indifference. Fuck Pitchfork: just shut up and dance. **The Subatomics, Big Smoke (Independent)** The recent break up this teenaged power trio is bittersweet: this fun and energetic 7" makes you yearn for more from these kids, but you have to assume they've gone on to even awesomer projects that we'll all be hearing from very soon.

Michael Rault and the Mixed Signals, Edmonton's Newest Hit Makers (Independent) Michael Rault is talented as hell, and his backing band is hotter than hot. Oh, yeah, and they're all, like, what, 17 or so? Lock up your daughters: these kids rock. **Homewreckers, Waiting for the End (Unrest)** Proves that these ladies play fast, hard, angry, balls-to-the-wall street punk that puts almost all of the boys in town trying to do the same thing to shame.

The City Streets, If You Don't Like the Clash You're a Bad Person (Independent) The title alone should sell listeners on this EP, but if that doesn't do it for you, one listen to some of the finest songwriting to come out of this town in years should. **Fractal Pattern, Absent From but Entirely Within the Landscape (Independent)** The spoken word bits are a little much, but the soaring, anthemic, post-something or other instrumental rock between them is stunning.

Gloom Room, Mr Resister (Independent) Recently arrived refugees show Deadmonton a thing or two about synth rock with their glitchy, snarly debut.

Ten Second Epic, Count Yourself In (Black Box) Who says emo is dead? Well, a lot of people, to be fair, but it seems that a far larger number of listeners disagree, as the success of Edmonton's best emo band's admittedly top-notch album proves.

Frosted Tipz, Head vs Hips (Independent) Makes good on the promise of their energetic live gigs, distilling their Blondie-esque synth-rock into four tracks of hip-shaking fun. —ROSS MOROZ / ross@vueweekly.com

ALEX KONYE (MUSIC WRITER, OPINIONATED FAN OF BIG WORDS)

Squarepusher, Hello Everything

(Warp) You've always wanted to love jazz, but felt it existed too much for its own sake. Now you have no excuse, because Tom Jenkinson makes it nerdy like the roboto and cool like melodies from Mars.

Ti, King (Atlantic) Cred from the boardroom to the mean streets. Rap isn't dead; it just needed a "hit" from a different kind of hustler.

M Ward, Post-War (Merge) This guy carries his guitar around with him like a refugee. His plight is your plight, but you see all from a distance, with a hint of weltschmerz.

Fujiya and Miyagi, Transparent Things (Tirk) You wanna lock-groove your way into people's hearts? Despite what soul singers and poseurs will tell you, the secret is in the ankle: kick drums, baby.

Yo La Tengo, I Am Not Afraid of You and I Will Beat Your Ass (Matador) You'll probably have your buttocks beaten by overdancing the muscles in question, rather than through corporal punishment. The album then acts as a balm against itself—so good.

Joanna Newsom, Ys (Drag city) Joanna fulsome, sorry that's winsome; sorry that's brightsome; sorry that's adventuresome ... you get the idea.

Various Artists, Sacred Symbols of Mu (Planet Mu) Introductory, essential drill and bass for the curious and downright sadomasochistic, with some cool ambient and UK garage for skank measure.

Cat Power, The Greatest (Matador) She's got a phone-sex flirty voice that belies her wonder and amazement at the good and delicate connections that surround the humanoid condition.

The Court & Spark, Hearts (Absolutely Kosher) It's a bold move for a band to reference the classic Sci-Fi novel *VALIS*. Try to think of how Phillip K Dick might describe the synesthetic cool-breeze of pink lasers hitting you from space and lap steels played by androids.

Grizzly Bear, Yellow House (Warp) Not since the art-alchemy of the Eagles' "Journey of the Sorcerer" has a banjo transcended the Ozarks and quirky niche virtuosos. —ALEX KONYE / alex@vueweekly.com

BRYAN BIRTLES (ASSOCIATE MUSIC EDITOR, HOMER, RESIDENT TPC FAN BOY)

Tokyo Police Club, A Lesson in Crime (Paper Bag) What more can I say about the awesomeness of these guys. This EP is perfect for right now.

Lupe Fiasco, Food & Liquor (Atlantic) Named for two of my favourite things. That and his sweet rap about skateboarding make this an

easy choice.

Shout Out Out Out Out, Not Saying / Just Saying (Normals Welcome) This is possibly the best ever



release by an Edmonton band.

The Subatomics, Big Smoke (Independent) Okay, so it's not an album, it's a 7", but nonetheless this is totally awesome.

Our Mercury, From Below (small-man) Edmonton has been producing the best music for a long time, and it's good that people are starting to notice.

Final Fantasy, He Poos Clouds (Blocks Recording Club) What's not to love about this album? It built upon his last gorgeous album, and it won the fucking Polaris Prize. Beat that.

Professor Murder, Rides the Subway (Kanine) The best track, if you ask me, is "Free Stress Test," but really they're all good.

The Strokes, First Impressions of Earth (RCA) A lot of people didn't like this one, but I did, and I've never really been too partial to other people.

Jenny Lewis & The Watson Twins, Rabbit Fur Coat (Team Love) I fucking love Jenny Lewis, because her music makes me happy and sad at the same time.

Kevin Federline, Playing with Fire (Federation) No, not really. This guy's a total douche. —BRYAN BIRTLES / bryan@vueweekly.com

DAVID BERRY (ARTS & MUSIC WRITER, SCARF-WEARER)

Rock Plaza Central, Are We Not Horses? (Independent) Chris Eaton's songwriting lives somewhere between gothic paranoia and unrestrained glee, and the music drifts between the bombast of anthems and the idiosyncratic intimacy of bedroom recordings.

Destroyer, Destroyer's Rubies (Merge) Dan Bejar's lyrics are probably as close to a novel as any album will ever get, and it's probably the only album to come out this year (possibly

ever?) with its own drinking game

Final Fantasy, He Poos Clouds (Blocks) Owen Pallett's ungodly dense, swirling song cycle about Dun-

geons & Dragons magic. Impotent real estate brokers, dying mariners and future-seeing failures live side by brilliant side, and it's all done with just a violin

Peter Bjorn and John, Writer's Block (Wichita) Shiny, happy '60s pop meets wistful, longing '00s disaffection.

TV on the Radio, Return to Cookie Mountain (Interscope) I'm not much on the poetry-class lyrics, but how the hell does one band stuff the best of most every musical trend to come from New York in the past 30 years into one album?

Band of Horses, Everything All the Time (Sub Pop) Big, booming love songs made small. One of those rare albums that sound just as good on a

mixtape for a lover as it does when you're crying after you get dumped

Joanna Newsom, Ys (Drag City) Newsom pins up more left-field orchestration than a Looney Tunes

marathon behind some of the most nakedly beautiful lyrics you'll hear this year—and her voice, which is just beyond description—and comes up with pure pop beauty

Hot Chip, The Warning (DFA) Who knew that confusion and longing could be this damn catchy?

Ghostface Killah, Fishscale (Def Jam) It's nice to see that somebody is trying to maintain Wu Tang's legacy

Who else can admit he's balding and narrate about the time his friend shot himself in the balls on the same album? Maybe MF Doom, actually so here's hoping they finally get to that collaboration they've been rumouring for so long.

Islands, Return to the Sea (Equator) Did everybody forget about this Unicorns follow-up? Did you forget it has probably the best three-song push of any pop album this year ("Humans"/"Don't Call Me Whitney Bobby"/"Rough Gem")? —DAVID BERRY / david@vueweekly.com

CONTINUES ON PAGE 45

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BACKDRAUGHT PUB Open stage, 8pm

BLUE CHAIR CAFE Heather Blush, Erin Ross, 8pm, donations

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude 8pm

DRUID Open mic hosted by Chris Wyniers every Tue, 9pm

DUSTER'S PUB Jam hosted by DJ 8pm

FOUR ROOMS 9pm

THE IVORY CLUB Live Dueling Pianos, no cover, 8pm

JAMMERS PUB Thursdays open jam 7-11pm

J AND K BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues), 8:30pm-12:30am

MARTIN GARDNER HALL Open stage by the Wild Rose Old Time Fiddlers Society, 7-10pm

THE WILD WEST SALOON Hey Romeo 7pm (door)

DJS

BLITZ BOB'S LOUNGE Entertainment

BLACKDOG FREEHOUSE Thursdays: DJs spin on two levels

BUDDY'S Wet underwear contest with Mia Fellow, midnight, DJ West Coast Baby Daddy

ESMERALDA'S Big and Rich Thursdays: top 40, country

FUNKY BUDDHA (WHYTE AVE) Bingo with DJ S.W.A.G.

FUNKY BUDDHA (WHYTE AVE) Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGER SKY Thursdays: hosted by Kwame with Urban Substance Sound Crew

KAS BAR Urban House: with DJ Mark Stevens, 9pm

NEW CITY I Love '80s, Trash Bingo hosted by Dexter Nebula: Sush, Stiletto, Belinda Carbomb: Hell's Yeah, 9-11 (First Card), no cover

ON THE ROCKS Lisa and the City 3:30pm dance: Cuban salsa: DJ to follow

THE ROOST Gorgeous featuring hostess Dr. Lexxi Tronic, Drag Kings and others: 10:30pm-2am, no cover

STANDARD DJ Danny Howells (UK) tickets available at TicketMaster

WUNDERBAR DJ Jazzy Chris, no cover

WUNDERBAR DJ Jazzy Chris, no cover

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WUNDERBAR DJ Jazzy Chris, no cover

Serpents, The Cadavers, 3 Dollars

CASINO EDMONTON 8pm (door)

CASINO YELLOWHEAD Robin Kelly (tribute show)

CASTLE ROCK PUB (blues/rock) 9pm-1am

FEVER NIGHT CLUB Global Fridays

FOUR ROOMS 9pm

HOROWITZ THEATRE Alejandro Escovedo's band (two cellos, violin, drums, guitar and bass), 8pm; \$28.50

pletely anonymous, totally addictive

ESMERALDA'S 8pm (door)

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ Damian

HALO Mod Club indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D, no cover before 10pm, \$5 (after 10pm)

LEVEL 2 LOUNGE Hypnotic Friday: Breakbeat, house, progressive and

SAT LIVE MUSIC

BLACKDOG FREEHOUSE 11am-3pm

BUDDY'S Undie night for men only: free pool and tourney, DJ Arrowchaser

FEVER NIGHT CLUB Saturday Night Fever-Live to Air with 91.7 The Bounce, DJ Shocker

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

GINGER SKY SoulOut Saturdays: Love Jones, and TNT

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and guests

NEW CITY Rock 'n Roll/Heaven 'n Hell: rockandroll/punk/indie/newwave/dance with DJs Beard of Beez and Nazz Nomad

NEW CITY SUBURBS Continues... Saturday Sucks: with DJs Nik Rozeiya and Blue Jay (Max Club), \$5

ONE ON WHYTE Saturday Nights: DJ Choklit Elvis and DJ Spyder

PLANET INDIGO-JASPER AVENUE Suggestive Saturdays: breaks electro house spun by PI re

RED STAR Indie rock, hip hop, rock, indie rock, hip hop with S Master: Loopin' the 3rd

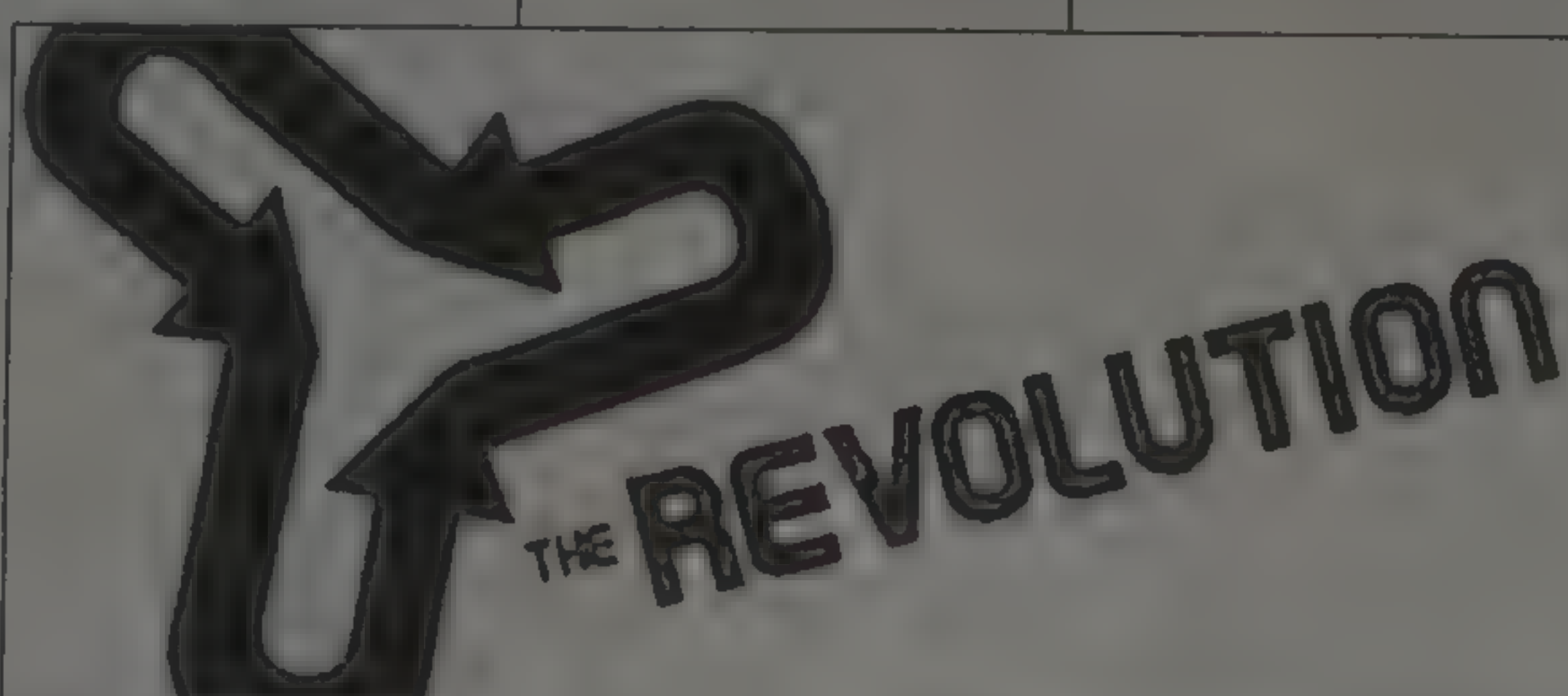
SPORTSWORLD INLINE AND ROLLER SKATING DISCO Sportsworld inline and roller skating disco: Top 40 request with a mix of retro and disco, 1-5pm and 7pm-12 midnight, \$5 (\$4 rental/pair)

STOLL'S ON WHYTE Top 40, R&B house with People's DJ

TWILIGHT AFTERHOURS Hard R&B/trance/funk with Jett Hillis, DTD, Big Daddy, STX, Tweek 1am-8am

WUNDERBAR Local Bands

Y AFTERHOURS Foundation Fridays



PREVUE / SUN, JAN 7 (7:30 PM) / THE REVOLUTION / TIMMS CENTRE FOR THE ARTS / FREE Three spaces. Three actors. Four musicians. Two artists. One night. I have no idea either, but it sure does sound très artistique. Oh yeah, it's free, but you need to reserve space by emailing edmrevolution@hotmail.com.

(adult)/\$21.50 (student/senior) at TicketMaster, TIX on the Square, Blackbyrd, Southside Sound, \$33.50

THE IVORY CLUB Live Dueling Pianos, no cover, 9pm

JAMMERS PUB Country/rock band 2-4pm

JEFFREY'S CAFE Mohacsy (jazz) \$10

ON THE ROCKS Johnny Bourbon with DJ Shawmbis

WON'TA THOMAS BAND (CD release party), Patsy Amico and Brian Gregg 7-11pm, no cover

WILD WEST SALOON Hey Romeo 7pm (door)

electro with Groovy Cuvy, DJ Fuzze

NEW CITY Bitch! Bitch! Bitch! Official Kick-off party with DJs Dervish, Greg Gory, Brad Habit and guests, no minors, 9pm (door), \$5

NEW CITY Friday Night Freak Out: rockandroll/punk/indie/newwave/dance with DJs Jebus and Anarchy Adam (from CJSR's Your Weekly AA Meeting): G-Whiz (Wednesday Night Heros)

ONE ON WHYTE Friday Nights: DJ Choklit Elvis and DJ Spyder

ROOM SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

RED STAR Loaded Friday: indie rock and R&B pop with DJ Ready-made Flyboy

BLIND PIG Live bands every second Saturday

BLITZ BOB'S LOUNGE Entertainment

CASINO EDMONTON 8pm (door)

CASINO YELLOWHEAD Robin Kelly (tribute show)

CASTLE ROCK PUB (blues/rock), 9pm-1am

DRUID (JASPER AVE) Open stage, all ages: 2-6pm

FOUR ROOMS Thom Golub Trio 9pm

HOMEGROWN SOUL SHACK Sat top rap groups, 5pm

THE IVORY CLUB Live Dueling



PREVUE / SAT, JAN 6 (4 PM) / WAFER THIN MINTS / THE BLACK DOG / FREE Did you ever see Monty Python's *The Meaning of Life*? Then you'll understand why I break down every time I hear that "wahffer-then meent" is playing a show

WINSPEAR CENTRE Remember The Four Lads The Four Aces, 7:30pm, \$17/\$47 at the Winspear Centre box office

DJS

BACKDRAUGHT PUB 8pm

BAR-B-BAR DJ James, no cover

BAR WILD Bar Wild Fridays

BLACKDOG FREEHOUSE DJs spin on the main floor and on the rooftop

BOOTS Retro Disco: retro dance

BUDDY'S We made 'em famous! DJ Eddy Toonflash, come early to avoid lineups, no cover before 10pm

DANTE'S BISTRO Text Messaging Singles Party for singles 25-40, com-

THE ROOST All Request Dance Party with DJ Jazzy

RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House, with Friday resident DJ Luke Morrison

SPORTSWORLD INLINE AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco 7pm-12 midnight, \$5 (\$4 rental/pair)

STOLL'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tysn

THE WILD WEST SALOON Flashback house/hard with Johnny Dangerous, Andy Inertia, guests: 1-7am

URBAN FIAT All New Funktion Fridays: Edmonton Police Security On Site All Night

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Torna, no cover

Y AFTERHOURS Foundation Fridays

Pianos, no cover, 9pm

JAMMERS PUB Saturday open jam, 3-7 30pm, country/rock band, 9pm-1am

JEFFREY'S CAFE (Latin), \$10

MORANGO'S Open mic hosted by Tommy every Sat 7pm

NAKED CAFE Spheres Of Intelligence, Jun Nakane (experimental, industrial, electronic, IDM, minimal, downtempo), 9 30pm

WYNTERS Scott Peters, 3pm, no cover

ON THE ROCKS Johnny Bourbon with DJ Shawmbis

RENDEZVOUS Black Arms, O Four What, Xplosionation

STOLL'S Boulevard, guests, 9pm

WILD WEST SALOON Hey Romeo, 7pm (door)

WINSPEAR CENTRE City and Colour, guest, all ages event, 7pm (door), \$21-32.50 (adv) at Unionevents.com, Winspear box office

ZAKS ON 51ST AVENUE Live band and dancing every Sat, 10pm-1am

DJS

BLACKDOG FREEHOUSE DJs on two levels

BUDDY'S Undie night for men only: free pool and tourney, DJ Arrowchaser

FEVER NIGHT CLUB Saturday Night Fever-Live to Air with 91.7 The Bounce, DJ Shocker

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TWILIGHT AFTERHOURS Hard R&B/trance/funk with Jett Hillis, DTD, Big Daddy, STX, Tweek 1am-8am

WUNDERBAR Local Bands

Y AFTERHOURS Foundation Fridays

SUN LIVE MUSIC

AVENUE SKATEPARK Far From Ruin (farewell show), Holy Springs Disaster, Eyegouger and guests, 8pm

BLACK DOG FREEHOUSE Got To Give It Up: Main Floor Funk, soul Motown, disco with DJ Red Dawn

CAROL ANN JONES TEA SHOPPE Open stage with Rhea March: 7-10pm

EDMONTON AND WILLOW RIDGE every Sunday, 7pm

JAMMERS PUB Sunday open blue jam, 4-8pm

NEWCASTLE PUB Live jam hosted by Willy and Dave every Sun, 2 30pm

WYNTERS Open stage for all: 9 30pm, no cover

ON THE ROCKS Anoetic, The Blazing Violets with DJ Kiwi

OSCARS PUB Open stage Sundays hosted by Chris Wyniers of Captain Tractor (8-11pm)

WYNTERS Red Ants (jazz R&B) every Sunday 7-11pm

ROSEBOWL Sunday open stage featuring the Digs/Mike McDonald alter nate weeks, 9-12

SUNDAY NIGHT Nervous Like Sheep DJ Clayboy, 9pm, \$6

CLASSICAL

BLUE CHAIR CAFE The Stringbeans Quartet, 11am; donations

WINSPEAR CENTRE Classical: Sundays at 3 Organ

BACKSTAGE LAF AND GRILL 10pm-1am with Atomic Improv, DJ Tim

BLACKDOG FREEHOUSE Sunday Afternoons with Phil Got To Give It Up Main Floor: funk, soul, Motown, Motown with DJ Red Dawn 2-7pm

BUDDY'S NIGHTCLUB Rotating DJs 11pm-1am

NEW CITY 11th A Dub Under Again 10pm-1am with DJ Tim

O'BYRNE'S DJ Finnegans 9pm-1am (cover \$5) DJ 10pm-1am, by phone at 414 6746

URBAN FRAT All New Urban Ladies Night Sundays With E-town's Fab Four InVincible, Game, Weapon X and BabyGirl

WUNDERBAR Sundays DJ Gallatea 10pm-1am

DJS

BLACKDOG FREEHOUSE Sunday Afternoons with Phil Got To Give It Up Main Floor: funk, soul, Motown, Motown with DJ Red Dawn 2-7pm

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WUNDERBAR Sundays DJ Gallatea 10pm-1am

MON LIVE MUSIC

LB'S PUB House band, 9:30pm-1am

NEW YORK BAGEL CAFÉ Marco Clavena (samba to Bolero) every Monday

PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Time Fiddlers Society, 7pm

SIDETRACK CAFÉ Maverick Mondays Open Stage with Ben Spenser, 9pm, no cover

TAPHOUSE Monday Live with Big Ticket 8:30-11:30pm, no cover

DJS

BAR WILD Bar Gone Wild Mondays Service Industry Night, no minors,

BLACK DOG FREEHOUSE Party Mondays with DJ Penny Tenthary

BUDDY'S Amateur Strip Contest with Mia Fellow, DJ WestCoastBabyDaddy

FILTHY MCNASTY'S Metal Mondays with DJ S.W.A.G.

NEW CITY LIKVID LOUNGE 10pm-1am Munchie Mondays House with DJ Dusty Grooves, guests

O'BYRNE'S Best local musical talent with DJ Angus

TUE LIVE MUSIC

DRUID (JASPER AVENUE) Open stage with Chris Wynters and guest

JUBILEE AUDITORIUM 10pm-1am

BLACK DOG FREEHOUSE Party Mondays with DJ Penny Tenthary

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O'BYRNE'S Best local musical talent with DJ Angus

WED LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic with Duff Robinson, 8pm

BLACKDOG FREEHOUSE Glitter Gulch Wednesdays

BUDDY'S Free pool and tourney, DJ Arrowchaser

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Basement Tuesdays Reggae music, no cover

NEW CITY LIKVID LOUNGE 10pm-1am Kraut, Mod R&B, Northern Soul, '60s Garage, Mod Revival with Dr. Enck

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

ST. ANDREW'S UNITED CHURCH Tuesdays with DJ Sean or PDillup, no cover

PLEASANTVIEW COMMUNITY

HALL Acoustic Bluesgrass Jam Presented by the Northern Bluesgrass Circle Music Society every Wednesday evening

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LIKVID LOUNGE 10pm-1am Kraut, Mod R&B, Northern Soul, '60s Garage, Mod Revival with Dr. Enck

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

ST. ANDREW'S UNITED CHURCH Tuesdays with DJ Sean or PDillup, no cover

PLEASANTVIEW COMMUNITY

DJS

WINSPEAR CENTRE Edmonton Symphony Orchestra, Petar Dundjerski (conductor), Martin Riseley (violin and conductor), Neil Cockburn (organ), 7pm, \$23-\$64 at the Winspear box office



PREVUE / SUN, JAN 7 (6 PM) / FAR FROM RUIN / AVENUE SKATEPARK / \$10 You thought they were far from ruin, but it turned out they were closer than you thought because this is their last ever show in Edmonton. Then again, you know how these hardcore bands can be. I'll just wait for the "one night only" reunion.

WHERE THEY ARE VENUE GUIDE

ANCHOR PUB 15277 Castle Downs Rd, 113 St, 472-7696 • **DANTE'S BISTRO** 17328 Stony Plain Rd, 486-4448 • **DECADANCE** 10018-105 St, 990-1792/964-3168 • **DEWEY'S LOUNGE** Power Plant, U of A Campus, 492-3101 • **DOW CENTENNIAL CENTRE SHELL THEATRE - FORT SASKATCHEWAN** 8700-84 St, Fort Saskatchewan • **DRUID** 11606 Jasper Ave, 454-9928 • **DUSTER'S PUB** 6402-118 Ave, 474-5554 • **EXPRESSIONZ CAFE** 20125-107 Ave, 471-9125 • **FESTIVAL PLACE** Telus Theatre, 100 Festival Way, Sherwood Park (449-3378) • **FEVER NIGHTCLUB** Phase 3 of WEM, 961-3117 • **FIDDLER'S ROOST** 8906-99 St • **FILTHY MCNASTY'S** 10511-82 Ave, 916-1557 • **FOUR ROOMS** Edmonton Centre, 102 Ave, 426-4767 • **FRESH START CAFE** Riverbend Sq., 433-9623 • **FUNKY BUDDHA (WHYTE AVE)** 10341-82 Ave, 433-9676 • **GAS PUMP** 10166-114 St, 488-4841 • **GINGUR SKY** 15505-118 Ave, 913-4312/953-3606 • **HALO** 10538 Jasper Ave, 423-HALO • **HILLTOP PUB** 8220-106 Ave • **HOMEGROWN SOUL SHACK** 8102, 10324-82 Ave, 989-7009 • **HONEST MUR'S BAR AND GRILL** 8936-82 Ave, 463-6397 • **HORIZON STAGE** 1001 Calahoo Rd, Spruce Grove, 962-8995 • **HULBERT'S** 7601-115 St, (436-1161) • **THE IVORY CLUB** 2940 Calgary Trail South • **JAMMERS PUB** 11948-127 Ave, 451-8779 • **J AND R BAR AND GRILL** 4003-106 St, 436-4403 • **JEFFREY'S CAFÉ AND WINE BAR** 9640-142 St, 451-8890 • **JEKYLL AND HYDE** 10610-100 Ave, 426-5381 • **J.J.'S PUB** 13160-118 Ave, 489-7462 • **JOHN L. HAAR THEATRE** Grant MacEwan College, 10045-156 St • **J.P. RANCH SALOON** Jasper Place Hotel, 15326 Stony Plain Rd • **JUBILEE AUDITORIUM** 11455-87 Ave, 427-2760 • **JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave, 732-4583 • **KAS BAR** 10444-82 Ave, 433-6768 • **KINGSKNIGHT PUB** 9221-34 Ave, 433-2599 • **LB'S PUB** 23 Akins Dr, St. Albert, 460-9100 • **LEGENDS PUB** 6104-172 St, 481-2786 • **LEVEL 2 LOUNGE** 11607 Jasper Ave, 2nd Fl, 447-4495 • **MCDUGALL UNITED CHURCH** 101 St, McDonald Drive, 468-4964 • **METRO CLUB AND BILLIARDS** 10250-106 St, 990-0704 • **MUTTART HALL-ALBERTA COLLEGE** 10050 MacDonald Dr • **NEWCASTLE PUB** 6108-90 Ave, 490-1999 • **NEW CITY LIKVID LOUNGE** 10081 Jasper Ave, 413-4578 • **NEW CITY SUBURBS** 10081 Jasper Ave downstairs, 413-4578 • **NEW WEST HOTEL** 10525-111 Ave, 489-2511 • **NEW YORK BAGEL CAFÉ** 8430 Gateway Blvd, 432-2003 • **NIKKI DIAMOND'S** 8130 Gateway Blvd • **NORTH GLENORA COMMUNITY LEAGUE** 13535-109A Ave, 457-9417 • **O'BYRNE'S** 10616-82 Ave, 414-6766 • **O'CONNORS IRISH PUB** 9013-88 Ave • **ONE ON WHYTE** 10544-82 Ave, 437-7699 • **ORTONA ARMOURY** 9722-102 St • **OVERDRIVE** 6104-104 St, 988-5457 • **OVERTIME BOILER AND TAPROOM** South Whitemud Crossing, 106 St, 485-1717 • **PEPPER'S SPORTS BAR & GRILL** Westmount Centre, 111 Ave & Groat Rd • **PLANET INDIGO - JASPER AVENUE** 11607 Jasper Ave • **PLANET INDIGO - ST. ALBERT** 812 Liberton Dr, St. Albert • **PLEASANTVIEW COMMUNITY HALL** 10860-57 Ave, 474-5270 • **POWER PLANT** U of A Campus, 492-3101 • **QUEEN ALEXANDRA HALL** 10425 University Ave, 438-6814 • **RATT (ROOM AT THE TOP)** 7th Fl, Students' Union Building, U of A Campus, 492-2153 • **RED'S WEM** Phase III, 481-6420 • **RED STAR** 10534 Jasper Ave, 428-0825 • **RENDEZVOUS** 10108-149 St, 444-1822 • **RIGOLETTO'S CAFÉ** 10068-108 St, 429-0701 • **RITCHIE UNIT-ED CHURCH** 9624-74 Ave • **RIVER WEST CHRISTIAN CHURCH** 19815-45 Ave • **RIVERDALE HALL** 9231-100 Ave, 421-1357 • **RIVERSIDE BAR AND GRILL** 326-St. Albert Trail, 460-1122 • **THE ROOST** 10345-104 St, 426-3150 • **ROSEBOWL** 10111-117 St, 482-2589 • **ROSSDALE HALL** 10135-96 Ave, 429-3624 • **RUM JUNGLE** Phase 2, upper level, WEM, 486-9494 • **SAPPHIRE RESTAURANT AND LOUNGE** 10416 Whyte Ave, 437-0231/710-1625 • **SAVOY** 10401-82 Ave, 438-0373 • **SIDETRACK CAFÉ** 10238-104 St, 421-1326 • **SOUTHMINSTER-STEINHAUER UNITED CHURCH** 10740-19 Ave • **SPORTSWORLD INLINE AND ROLLER DISCO** 13710-104 St, 472-6336 • **ST. ANDREW'S UNITED CHURCH** 9915-148 St, 482-7649 • **ST. BASIL'S CULTURAL CENTRE** 10819-71 Ave, 438-6410 • **ST. TIMOTHY'S ANGLICAN CHURCH** 8420-145 St • **STANDARD** 6107-104 St, 438-2582 • **STARLITE ROOM** 10030-102 St, 428-1099 • **STOLLI'S** 2nd floor, 10368 Whyte Ave, 437-2293 • **STONEHOUSE PUB** 11012 Jasper Ave, 420-0448 • **THE STUDIO** 9510-105 Ave • **STUDIO 27** Fine Arts Building 2-7, U of A Campus, 492-0601 • **TAPHOUSE** 9020 McKenny Ave, St. Albert, 458-0860 • **TOUCH OF CLASS** Chateau Louis Hotel, 11727 Kingsway, 452-7770 • **TWILIGHT AFTERHOURS** 10018-105 St • **UNF HALL** 10629-98 St • **URBAN FRAT** 10220-103 St • **URBAN LOUNGE** 8111-105 St, 439-3388 • **VELVET UNDERGROUND** 10030-102 St (downstairs), 428-1099 • **WILD WEST SALOON** 12912-50 St, 476-3388 • **WINSPEAR CENTRE** 4 Sir Winston Churchill Sq, 428-1414 • **WOODCROFT COMMUNITY HALL** 13915-115 Ave, 436-1554 • **WUNDERBAR** 8120-101 St, 436-5586 • **XWRECKS** 10143-50 St, 466-8069 • **Y AFTERHOURS** 10028-102 St, 994-3256, www.yafterhours.com • **YARDBIRD SUITE** 10203-86 Ave, 432-0428 • **YESTERDAYS** Pub 112, 205 Carnegie Dr, St. Albert, 459-0295

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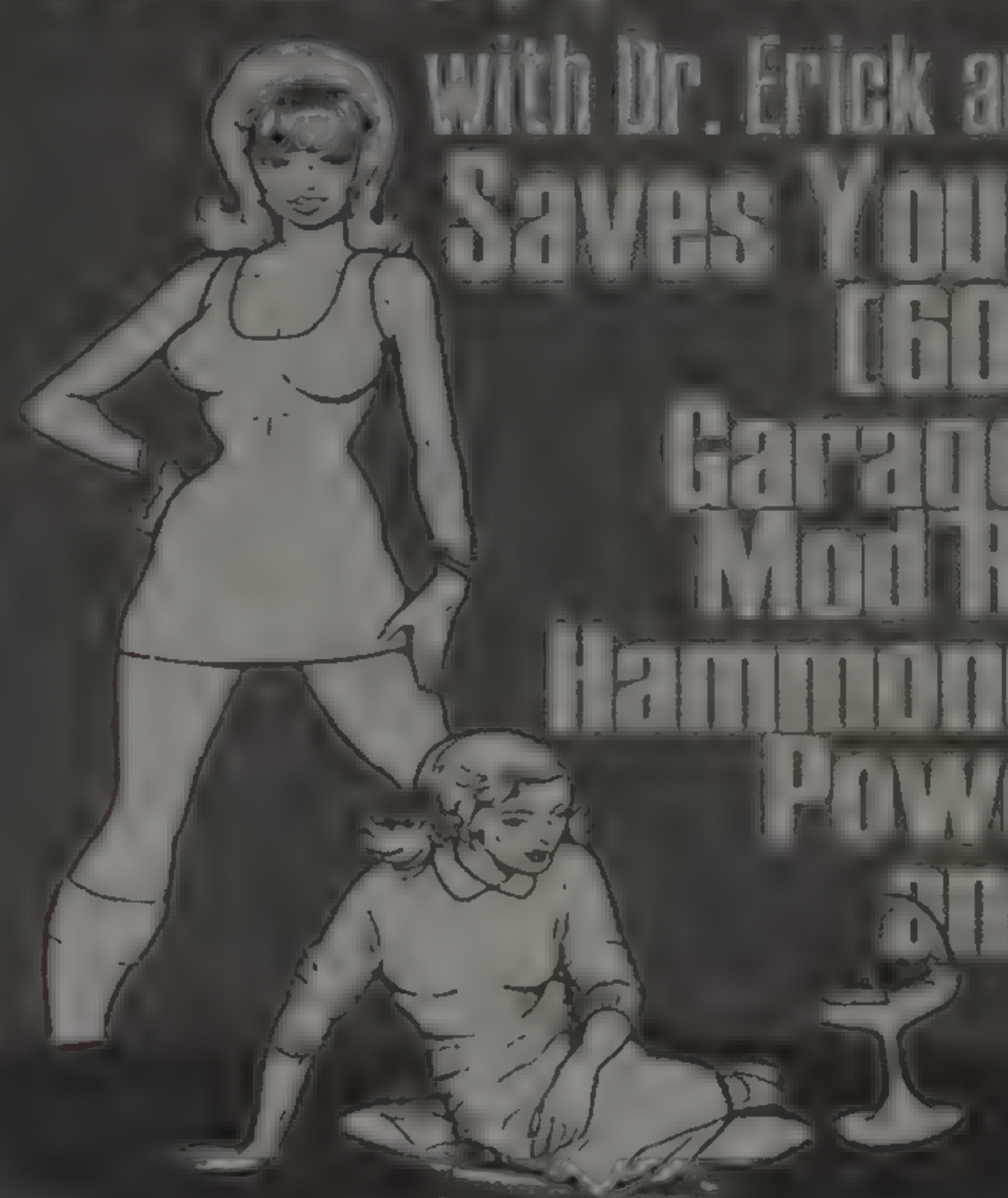
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TARA ZUROWSKI (MUSIC WRITER)

My Morning Jacket, *Okonokos* (Ato) A double live CD unmatched by any other in recent memory and deserving of your undying reverence.

Neko Case, *Fox Confessor Brings the Flood* (Mint) Fueled by Case's continued refusal to limit her work along generic boundaries, her tunes are at once foreign, familiar and hotter than hell.

Built to Spill, *You in Reverse* (Warner) You can't help but love the sweetly knotted tangles of guitars, Doug Martsch's rough edged guitar soloing heroics and his droning voice.

Bunky Green, *Another Place* (Disco Bleu) Alto Saxophonist jazz master extraordinaire. Thank god he's back.

Tom Waits, *Orphans* (ANTI-) Waits chugs, stomps, weeps, whispers, moans, wheezes, scats, blurts, rages, whines, frightens and seduces.

Bob Dylan, *Modern Times* (Columbia) Dylan proves that, even in his mid-60s, he is still able to produce songs of haunting winsomeness and melody.

M Ward, *Post-War* (Merge) Ward knows exactly where he is going with this. Good medicine for whatever ails ya—but it may take a few doses.

The Thermals, *The Body, The Blood, The Machine* (Sub Pop) Walls of guitars and organs telling a story about getting the fuck out while you still can.

Channels, *Waiting for the Next end of the World* (Discord) At times a much heavier version of Duran Duran, and a more serious and sophisticated XTC.

Gnarls Barkley, *St Elsewhere* (Downtown) Catchy as hell, and unavoidable. —TARA ZUROWSKI / tara@vue-weekly.com

MARY CHRISTA O'KEEFE (MUSIC & ARTS WRITER)

M Ward, *Post-War* (Merge) Throw away your dog-eared copy of the *Time Life History of Rock & Roll*; Ward has mastered everything from its walkin' blues beginnings up until the '80's, then distilled it with a sentimentality that revels in Americana, along with a lionhearted elliptical critique of the state of the world. The naked nostalgia in Ward's music does more to stir consideration and idealism than a thousand protest songs.

Great Aunt Ida, *How They Fly* (Northern Electric) It's a shame that every time Vancouver's Great Aunt Ida plays here, the room is empty, because songwriter/frontwoman Ida Nilsen is Laurel Canyon on a golden fall afternoon.

The Mountain Goats, *Get Lonely* (4AD) John Darnielle feels your pain. All your pain. Everybody's pain. All of everybody's pain. Then he transforms it into something wondrous and liberating and beautiful.

Shearwater, *Palo Santo* (Misra) Spacey noir art-roots over operatic narratives crooned with Bryan Ferry-ish louche theatricality.

Feathers, *Feathers* (Gnomonsong) The best of the avant-pastoral folk crop. It's the kind of music that lends

itself to optimistic daydreams like, "I want to live with my band on a wind-farm that's also a recording studio, and we'll grow our own food and weed and get internet via satellite. Off the grid, baby."

Woodpigeon, *Songbook* (Rectangle) Glasgow-meets-East-Village folk-pop; sublime musical movie-ettes orchestrated with heartfelt craft.

Sparklehorse, *Dreamt For Light Years In The Belly of A Mountain* (Capitol) Mark Linkous makes music that is hallucinatory and weirdly scaled, with refracted vocals and strangely spacious layers of sound, with tempos that amble or tumble—nothing in between, intelligently cataloguing the nuances of human longings. In short, he picks up where John Lennon left off.

Yo La Tengo, *I Am Not Afraid of You and I Will Beat Your Ass* (Matador) Fancy that: these New Jersey indie veterans have figured out how to do a comprehensive career retrospective using only new songs.

Kate Bush, *Aerial: Sea of Honey* (Sony) Her first album in almost a decade is a birdsong-soaked celebration of life on earth of panoramic beauty.

Jenny Lewis & the Watson Twins, *Rabbit Fur Coat* (Team Love), *The Elected, Sun, Sun, Sun* (Sub Pop) Blake Sennett and Jenny Lewis—both child actors of moderate '80s fame—started a band together called Rilo Kiley. They fell in love. They signed to Saddle Creek, moved to Omaha and hung out with Bright Eyes. They squabbled and the couple broke up, though the band merely "took a break" while its two songwriters pursued separate projects. They both released amazing albums on the same day in January. Given the coincidences, it doesn't feel right to list them separately. —MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

JOEL KELLY (MUSIC & NEWS WRITER, CUTIE)

The Roots, *Game Theory* (Def Jam) At the top of their game for so long that it would be easy to dismiss this as just another Roots album, except that it reminds everyone that conscious rap doesn't have to suck.

Sam Roberts, *Chemical City* (Universal) Sam Roberts's sophomore LP has lost none of his scruffy, infectious charm, while adding a few hits of trippy, kaleidoscopic anthems.

Shout Out Out Out Out, *Not Saying / Just Saying* (Normals Welcome) SO4's debut full-length served as the tipping point for pushing Edmonton's music scene into its new-found "it" status, and it has the cojones and cowbells to back it up.

Danny Michel, *Vahalla* (MapleMusic) His heartfelt songs are matched perfectly with his gravelly voice.

Memphis, *A Little Place In The Wilderness* (Good Fences) Blends a lush soundscape out of singer Torquil Campbell's introspective lyrics. The result is at once mellow, subdued and, above all, exquisite.

k-os, *Atlantis—Hymns For Disco* (EMI) I've always found k-os to be a little too smug for my liking, so it's infuriating to acknowledge the smarmy genius of *Atlantis—Hymns For Disco*. It is creative, playful and, most of all, intelligent hip hop.

Justin Timberlake, *FutureSex/Love*

Songs' (Zomba) To be honest, I haven't even listened to anything beyond "Sexyback" on this record. But why would you ever want to?

The Decemberists, *The Crane Wife* (Capitol) Those naysayers who feared the band's leap to a major label would spell their demise have been happily nay-said. Grandiose, theatrical and deeeelicious.

Maybe Smith, *Second Best Death* (Sir Handsome) There's a small chance that Saskatoon's Maybe Smith has in fact not yet perfected the jumbly, DIY electronic sound on *Second Best Death*, but I highly doubt it.

Islands, *Return To The Sea* (Equator) A most flavourful gumbo of hip hop, psychedelic calypso and straight ahead indie pop. —JOEL KELLY / joel@vue-weekly.com

EDEN MUNRO (MUSIC EDITOR, CANADIAN MUSIC ENTHUSIAST, DAD)

The Bughouse 5, *24 Hour Charlie* (Northern Electric) Ragged, lived-in rock 'n' roll songs fusing desperation and hope.

Rachelle van Zanten, *Back to Francois* (Independent) Funky electric, lilting acoustic, some ripping slide guitar and a little bit of gentle piano, and she never forgets that the song comes first, grounding the album with her lovely voice and melodies.

Justin Rutledge, *The Devil on a Bench in Stanley Park* (Six Shooter) Poetic grace wrapped up in Rutledge's subtle and relaxed songs.

Corbin Murdoch and the Nautical Miles, *Tell Me Again How this Place Got its Name* (Independent) Poetic lyrics delivered in a deep voice, supported by music that rolls like the prairie hills, rises like the rocky coastline and swells like the ocean waves.

Ox, *American Lo Fi* (Weewerk) Songs from a dreamscape that's gritty and a little sad, full of strummed acoustic guitars, shuffling electrics and thoughtful, drifting lamentations.

Roger Dean Young & the Tin Cup, *Casa* (Copperspine) Spooky, sparse and, occasionally, slightly creepy country & western tunes that fade like a ghost town from the map of the modern world.

Blood Meridian, *Kick Up the Dust* (Outside) Urgent rock 'n' roll and a bloody, life-and-death struggle on the wrong side of the tracks.

L Abramson, *Bedroom/City* (Copperspine) Plaintive acoustic tales of a world that is sometimes good, sometimes not so much, but it's always captivating to hear her sing about it.

Barney Bentall, *Gift Horse* (True North); *Dustin Bentall, Streets With No Lights* (Independent) After a decade as a cattle rancher, Barney Bentall returns with an album that's both rugged and elegant, delivered with the sort of perspective that only age can bring. His son Dustin comes knocking with his country flavoured rock 'n' roll, delivered with the ambitious and reckless perspective of well-worn youth.

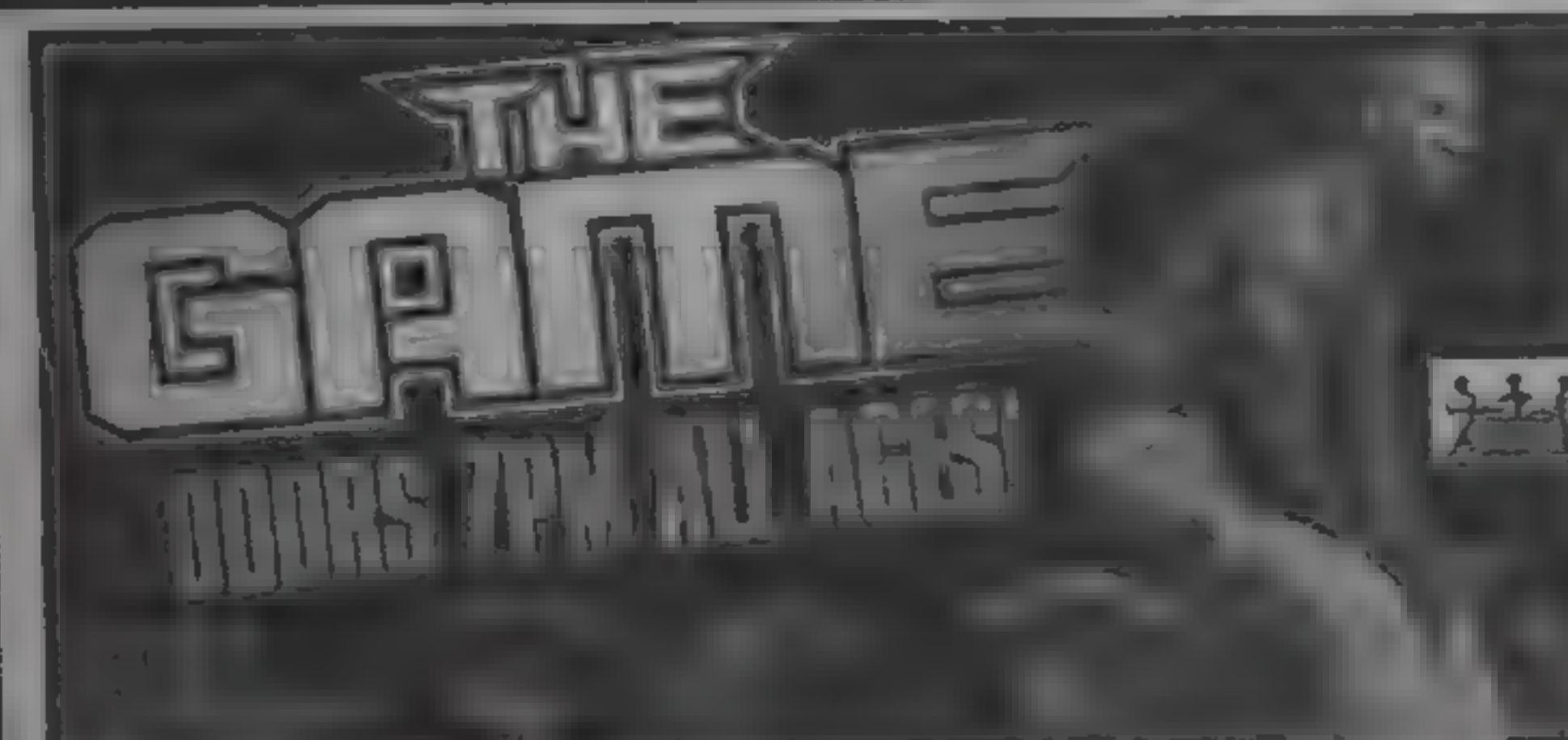
Jon-Rae & the River, *Knows What You Need* (Baudelaire) They delivered one of the best shows of the year and this album captures their raucous soul on disc, highlighting the powerful vocal interplay of Fletcher and co-vocalist Anne Rust-D'Eye. —EDEN MUNRO / eden@vueweekly.com

EDMONTON EVENT CENTRE UPCOMING EVENTS:

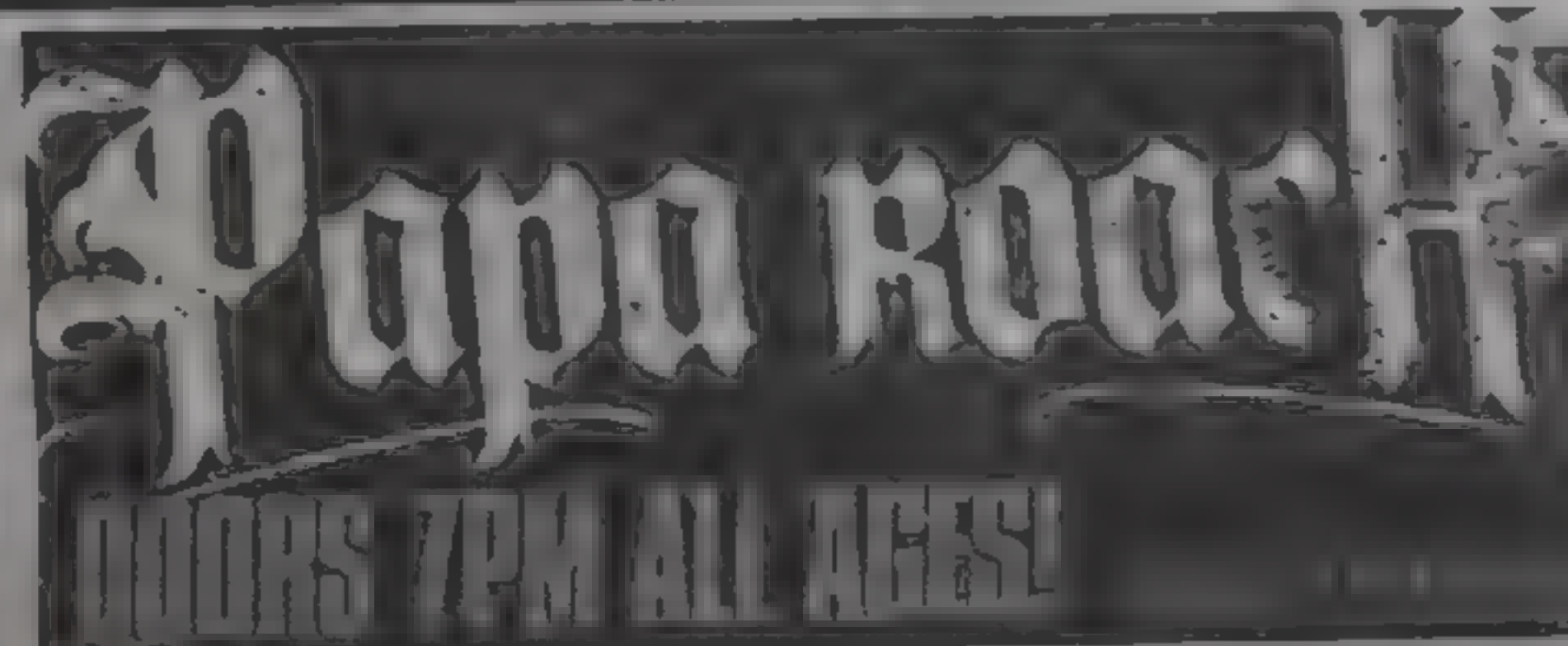
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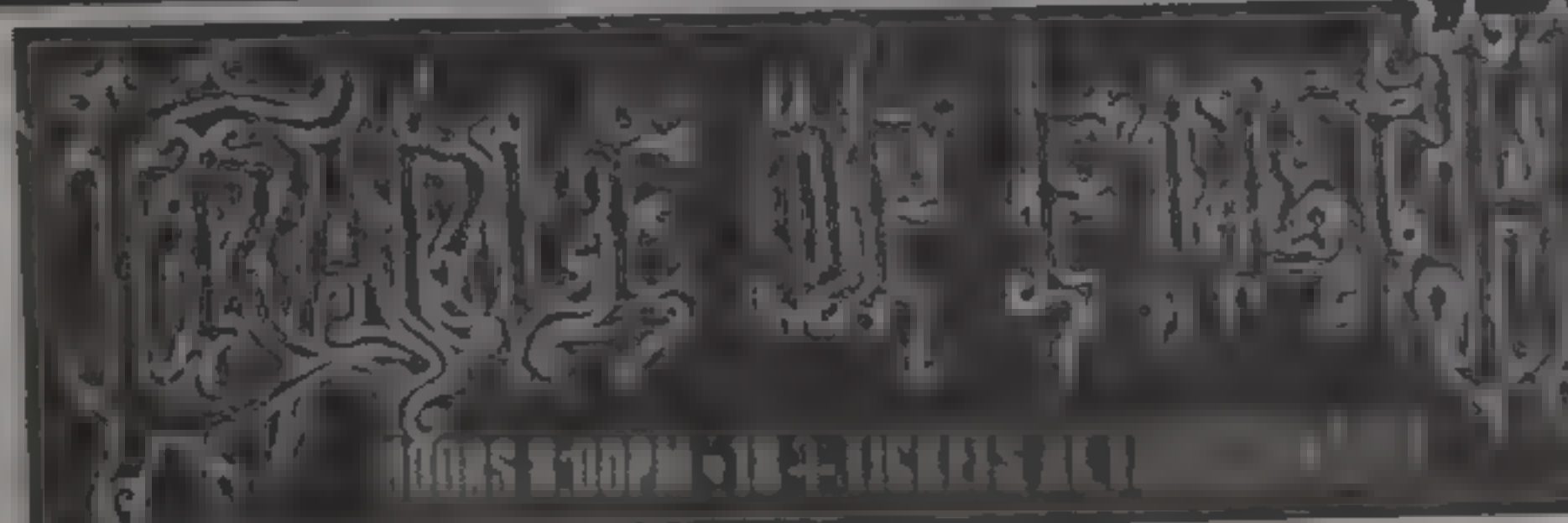
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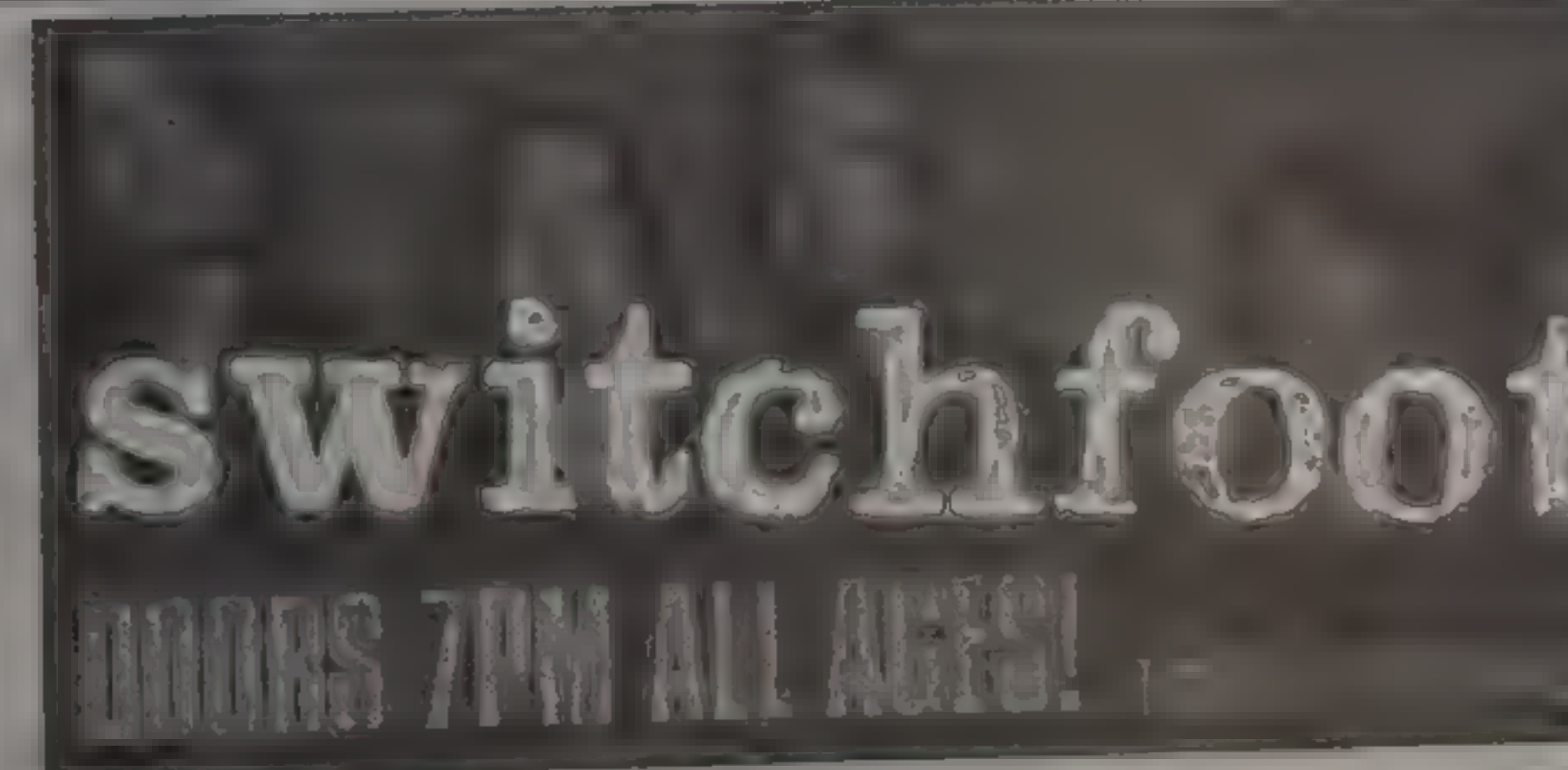
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10030-102 STREET * INFO: 428-STAR

UPCOMING EVENTS

FRIDAY JANUARY 12

SING UN
HEY PRETTY AND SHADOW BLADE

SATURDAY JANUARY 13

POLITIC LIVE
WITH DJ SIDE, TOUCH & NATO

FRIDAY JANUARY 19

CRISTIAN HANSEN
& THE AUTISTIC PLUS GUESTS

SATURDAY JANUARY 20

ALL ELSE FAILS
DVD SHOOT

FRIDAY JANUARY 26

SHATTERED CORE
WITH GUESTS

SATURDAY JANUARY 27

MATT MAYS
WITH MUSEUM PIECES

COMING SOON: NOMEANSNO, DO MAKE SAY THINK, PRACIAL PATTERN, STANTON WARRIORS



10030-102 STREET * INFO: 428-STAR
BELOW THE STARLITE ROOM

UPCOMING EVENTS

THE VELVET UNDERGROUND WILL BE CLOSED JANUARY 1-9
WHEN WE RE-OPEN WE ARE PROUD TO INTRODUCE OUR NEW CLUB NIGHT...

WEDNESDAY JANUARY 10

PANIC! WEEKLY WITH THE J-BOTS
\$2 HIGHBALLS UNTIL 11PM • NO COVER

FRIDAY JANUARY 12

99DJ'S
WITH BEER ON THE WALL
99 DJS, 99 SONGS LOCAL CELEBRITIES, MUSICIANS AND ARTISTS - AND THE BEST PART - IT'S ALL FREE!

SATURDAY JANUARY 13

RAMBLIN' AMBASSADORS
WITH CORDOBA

FRIDAY JANUARY 19 SUBTERRANEAN SOUND PRESENTS...

ROOTDOWN
FEATURING SHY FX, ROOTS SOUND SYSTEM & MORE

SATURDAY JANUARY 20 ARIA PRESENTS...

SONGWRITERS IN THE ROUND
FEATURING MYROL, JANE HAWLEY & MORE

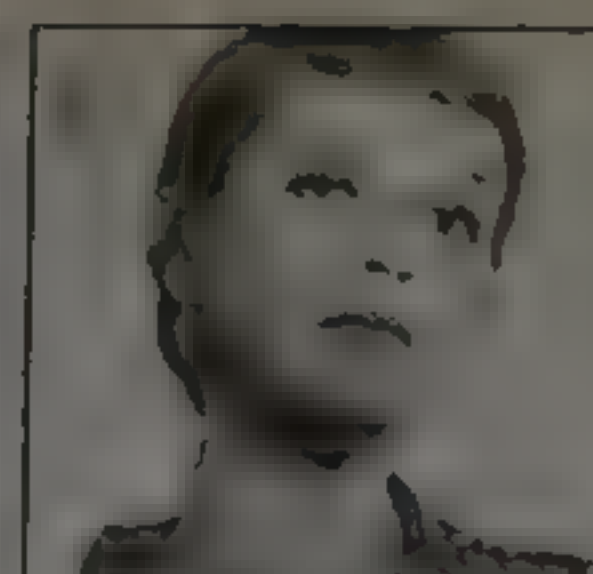
WEDNESDAYS THURS DAILY

PANIC! WITH THE J-BOTS **NRMS WCM** WITH NIX7

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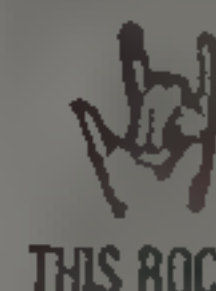
ALBUM REVIEWS

NEW SOUNDS



CHRIS FRYE AND THE ANALOG GHOSTS
RAISED ON RHYTHM AND RHYME
LOAFER'S GLORY

EDEN MUNRO / eden@vuweekly.com



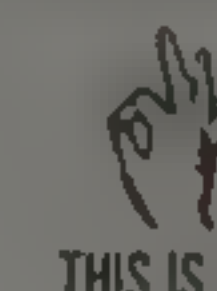
THIS ROCKS

Chris Frye is most often found keeping company with either the Bills—who he sings and plays guitar with—or the Marc Atkinson Trio—a gypsy jazz trio who he plays guitar with—but here he's front and centre with his first solo release. The album's credits display an impressive list of guest musicians, with Victoria-based producer Joby Baker manning the control board and the drum kit, guitarists Lester Quitzau, Marc Atkinson and Steve Dawson, and Rachelle van Zanten and the Wailin' Jennys' Ruth Moody, both on vocals. There are more, too, but the list is far too long to render completely.

With those kinds of guests, you just know that there's going to be a certain standard to the music here, and that is most definitely true. Frye's songs are folk music, but with a modern bent. He looks at the world and then sings about it from the perspective of one who is right in the middle of today, rather than that of someone from the past looking forward, which is an approach that many do take, primarily because modern folk music often doesn't work. There's something dusty and old about the genre, making it difficult for folk to exist with a modern outlook. Frye does it here, though, and he should be commended for that accomplishment, as well as for writing songs that are worth spending time with.

EL PERRO DEL MAR
EL PERRO DEL MAR
THE CONTROL GROUP

ALEX KONYE / alex@vuweekly.com



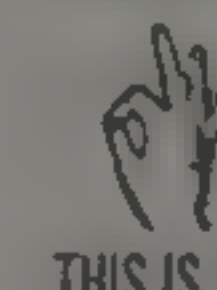
THIS IS OK

El Perro Del Mar translates to "the dog of the sea." The idea of a sea-dog is tricky, though, because dogs doing anything usually end up player poker. The sea-dog woman behind this album looks Swedish and wants you to love her. Her life is performance art, set to minimal music. Not stripped down—it's lush and all, and she's got a nice enough voice—but it doesn't have much "oomph." It does have a lot of "bee bop a loola" and "boopy doop" to it—too much really. The irony is kind of thin.

Those whacky Swedes: they love their minimalism. A plain bench from Ikea can work for your butt, but sometimes a big, leather, easy chair with lots of rivets, claw feet, and brash colour is really what you're looking for.

MATISYAHU
NO PLACE TO BE
EPIC

EDEN MUNRO / eden@vuweekly.com



THIS IS OK

Matisyahu knows the true power of music. This knowledge is not something new, and he doesn't claim to have created it, borrowing a well-worn page from a well-worn songbook that has been used by everyone from Bob Dylan to Bob Marley, as well as plenty of others both before and after. Matisyahu is a Hasidic Jew, who sings about Judaism. Not exactly commercial material, and yet it's as catchy as anything out there on the charts. See, what Matisyahu knows is that you can sing about most anything as long as

the music gets under the listener's skin and inside the head. Here, that means that Matisyahu has wrapped his lyrics up into the rhythms of reggae, creating songs that force listeners to feel the undertow of the groove.

This set is made up of a seven-song EP and a longer live DVD. The EP isn't exactly a definitive piece of work from Matisyahu, though. While there are some powerful lyrics to be heard, they are somewhat dulled by the slick production that dominates. Likewise a cover of the Police's "Message in a Bottle" is fun, but does not particularly work as a rallying cry, again because of the glossy sheen it is given by producers Sly & Robbie (although the remixed Dub version fares a little better).

The accompanying live DVD is where Matisyahu really shines. He and his band take their time during the concert, building songs from ghostly sounds up into full-on heavy reggae grooves, and they aren't burdened by clumsy production. The sound is raw and left that way, with the songs rising and falling in the moment.

VARIOUS ARTISTS
MINISTRY OF SOUND: THE ANNUAL
2007
ULTRA

FRANÇOIS ZOLAN / francois@vuweekly.com



THIS IS OK

It's hard not to notice an interesting quirk of the last few editions of *The Annual*, the yearly dance-mix compilation released under the Ministry of Sound brand, named after the iconic London club. Despite the decided and unabashed euro-trashiness of most of the tracks on the two-disc set, the compilation is always kicked off by a cut seemingly picked solely for its ability to appeal to, well, stupid Americans.

The Annual 2005 opened with that year's ubiquitous (that is, totally unavoidable for a good nine months) North American disco anthem, Eric Prydz's Steve Winwood remix "Call on Me," while last year's edition featured American Idol Kelly Clarkson (seriously) on its first track. This year, a club mix of Paris Hilton's "Stars are Blind" does the honours. Yuck.

The producers of *The Annual* reveal their intentions pretty completely. There is, admittedly, some high-calibre "name" talent on display here, including Tiësto, the Benassi Bros and the aforementioned Prydz, to name a few, but more than anything else, *The Annual* is really just a hyped-up, Euro version of those awful Chris Sheppard *Pirate Radio* and *MuchDance* CDs you remember from junior high—cheap attempts to sell "cool" music to "cool" kids. There is some genuine fun to be had with *The Annual*, but only for your inner 14-year-old girl, and even she could probably find something better on the 'net if she looked.

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top 10 sellers of 2006

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|-------------------------------------|--|
| 01. axis of evil pink mountaintops | 08. so this is goodbye junior boy |
| 02. skellconnection chad van gaalen | 07. not saying just saying shout out out out out |
| 03. fox confessor... neko case | 08. life pursuit belle & sebastian |
| 04. mr. beast mogwai | 09. the greatest cat power |
| 05. rubies destroyer | 10. everything all the time band of horses |

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MUSIC

ENTER SANDOR

STEVEN SANDOR
steven@vueweekly.com

A couple of weeks back, I was at the VideoFACT Christmas party at Toronto's trendy westend Gladstone Hotel.

What does this have to do with Edmonton? Not much, I thought as I enjoyed some canapés and a few drinks. But, as the night went on, I realized that this would indeed be worth a column.

Bernie Finklestein, chairman of VideoFACT, waked onto the stage to introduce 16 videos the staff has picked out as their favourites of the year. Not necessarily a definitive best-of list, but just a list of the ones that the staff went back to time after time for repeated viewings.

Now, consider that VideoFACT has funded more than 4 000 videos in its 23 years of existence; that's about 200 per year. So, whittling it down to 16 would be tough.

So, it did my Edmonton heart good to see that two of those 16 videos were produced by Edmonton artists. Cadence Weapon's "Black Hand," which sees this city's most famous rapper look part lab technician, part rig-worker, with

some neat computer animations thrown in, was shown, as was the Murder City Sparrows's "Hammer Click," where the boys rock out on Capitol Hill, while also taking a look at those living the hard life in Washington, DC.

Considering that the other 14 videos came from heavyweights like Sam Roberts, Matt Mays, the Tragically Hip and the New Pornographers, as well as buzz bands like Malajube, Bedouin Soundclash, the Golden Dogs, Cali and Priestess, this was a pretty awesome little pat on the back for Edmonton's music scene. The fact that two Edmonton acts—which come from entirely different musical spectrums—can turn a few heads, is a great achievement for the city's scene.

So, if either Rolie Pemberton, aka Cadence Weapon, or the Murder City Sparrows are reading this column, you have been noticed. Yes, Finklestein did say that these picks came from the VideoFACT staff, and did not make up an official best-of list. But those staffers are people who hold just a little bit of power in the business. So it's no small deal that Edmonton's bands have been noticed. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

HAIKU!

QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vueweekly.com

MICHAEL ARMSTRONG
ROCKABYE BABY!
LULLABYE RENDITIONS OF NIRVANA
BABY ROCK

And somewhere out there
A headless corpse is spinning
(I'm going to hell)

LIONEL RICHIE
COMING HOME
ISLAND

I hope this disc sells
So he can feed his daughter
A goddam sammich

MÖTLEY CRÜE
CARNIVAL OF SINS LIVE
MOTLEY

A vulgar display
Of gross overplaying and
Gross overeating

DOUME 05
THE REAGLE BEAGLE
EMPIREAN

Stoned dude's bangin' shit
And I'm all like, "Dude, what's up?"
And he's all like, "What?"

CIBELLE
THE SHINE OF DEAD ELECTRIC LEAVES
SIX DEGREES

This is as French as
A mime wearing a beret
Whilst surrendering

JOSH ROUSE
SHUTTLE
BEDROOM CLASSICS

Fine guitar folk-pop
Simon-ized for protection
And Garfunkled too

BEST OF 2006

RANDY BACHMAN & BURTON
CUMMINGS
BACHMAN CUMMINGS SONGBOOK
SONY/BMG

All the biggest hits
From two of Canada's most
Famous moustaches

THE TRIFFIDS
BORN SANDY DEVOTIONAL RE-RELEASE
DOMINO

The staying power
Of a 13-year-old boy
At Cheerleader camp

PENNY LANG
STONE + SAND + SEA + SKY
BOREALIS

Folk, the way it was
Before them dirty hippies
Got their hands on it

MSTAKRAFT
THE LOOKS
LAST GANG

Dance floor destroyers
Are droppin' more fresh beats than
A one-armed grocer

THE BRONX
THE BRONX
ISLAND

High-octane rock with
More testosterone than a
Tour de France champ

GEORGE JONES AND MERLE HAGGARD
KICKIN' OUT THE FOOTLIGHTS ... AGAIN
BANDIT

Classic country songs
From when Big and Rich's moms
Were pregnant and drunk



A "STAND ON YOUR
CHAIR, SING OUT LOUD"
KIND OF NIGHT!!

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IVORY CLUB
A EBONY LOUNGE

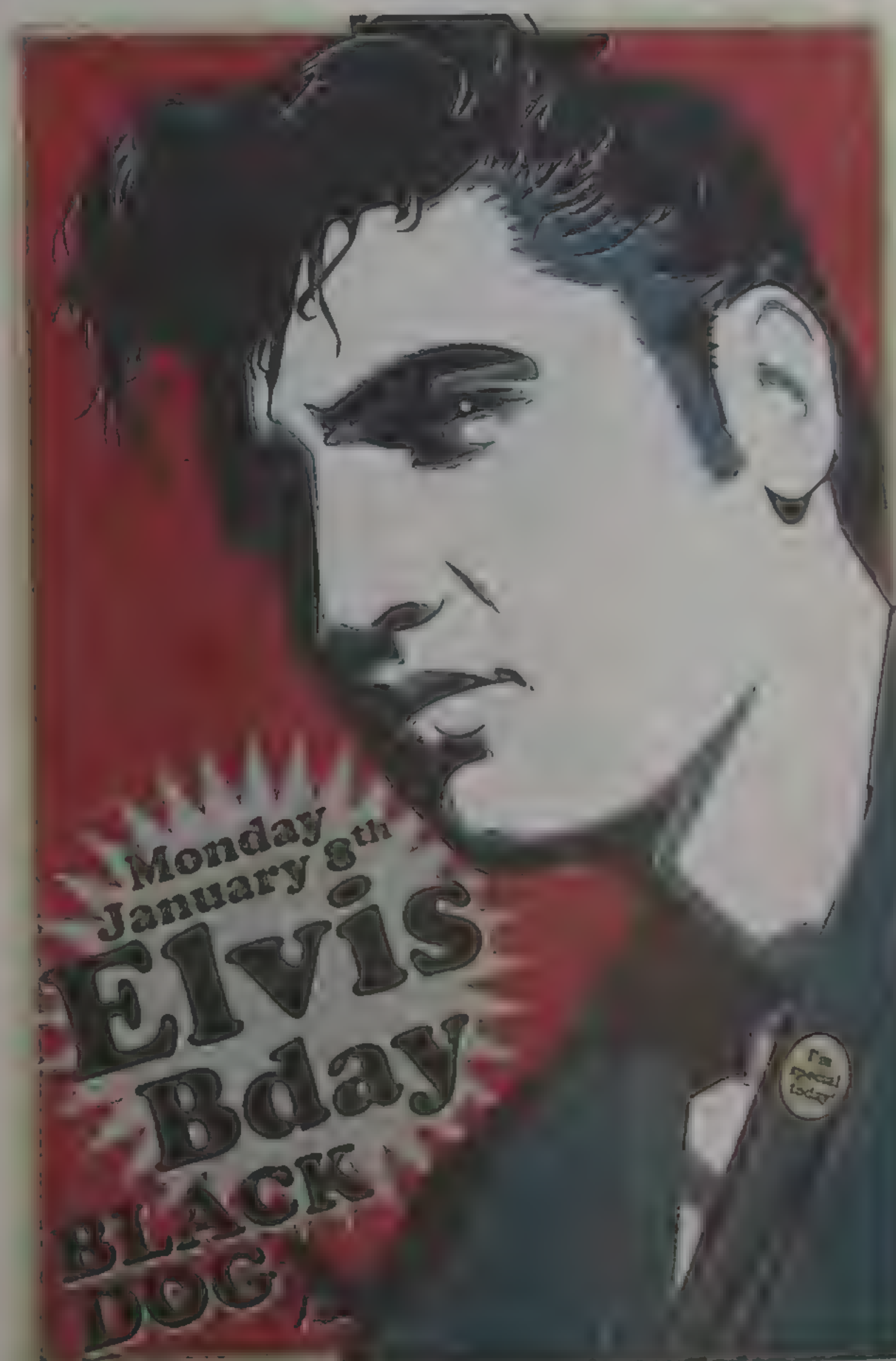
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Elvis
Bday
BLACK
DOG

I'm
special
today

Alexisonfire's Dallas Green broadens his palette with City and Colour

JOEL KELLY / joel@vuwweekly.com

Dallas Green, also known as **City and Colour** and one-fifth of Alexisonfire, hero to emo kids and young punks nationwide, has an odd confession to make: he's a big-time fan of basketball.

"I love the NBA," he declares. "I love college ball too, but I don't get to watch that much on road—just highlights on the internet."

Green admits to logging as much court time as possible, but he refuses to comment on whether or not there is a Steve Nash-like MVP nature in his own game. However, Green does share one thing in common with the Phoenix Suns point guard—a love for his native land. In particular, he says that the single "Coming Home" was penned with Canada in mind.

"Canada was the first place I really ever toured, so when I wrote that song I wanted to include a lot of Canada in it," he explains. "Most of Canada is my favourite place to go travelling."

Travelling is Green's major occupation these days, as he balances touring as City and Colour with the demands of his other job as a singer/guitarist in Alexisonfire. Yet, Green makes it clear that his solo act



PREVIEW
CITY AND COLOUR
WITH GUESTS
WINSPEAR CENTRE, \$28.50 - \$34.50

will always play second fiddle to the band that first brought him national attention, saying that he keeps the two roles separate, with Alexisonfire remaining his primary focus.

NEVERTHELESS, IT IS CLEAR that Green would not be happy with a

single outlet for his musical creativity.

"I guess I'm just a songwriter," he considers. "I'm always writing, and I have all these other songs that don't fit with the Alexisonfire mould. I get to explore my softer side here."

Green admits that this urge towards writing material isn't always met with a desire to perform on his own, though.

"It's a totally different way of singing," he says. "It's scarier—I'm out there by myself. It's a different experience, for sure."

Ultimately, Green comes off as genuinely thankful to be doing exactly what he wants to do—play music.

"[The first] record took me two days to record," Green replies when asked of daunting expectations for a follow up to his gold-record debut *Sometimes*. "That record was a complete shock to everyone, that it did so well. If the next record doesn't do as well financially, I'll still be satisfied with doing what I'm doing."

"I just want to write good songs that are honest," he continues. "I hope people are into them, but I've had more success than I could ever imagine. There's not too much pressure from outside forces, just the pressure I put on myself." ▼



REVUE / SUN, DEC 31, 2006 / CONNECTED NYE 06 / CITADEL THEATRE In terms of sheer volume, Connected Entertainment's big NYE bash was a smashing success. So much so, in fact, that DJ Luke Morrison, after spinning a few tunes early in the night, missed his big set completely when he stepped up and pitched in at the door, taking tickets to get the people inside in time for the night's biggest draw, local dance-rock heroes Shout Out Out Out Out, who tore the place down before, during and after the stroke of midnight. Despite missing the New Year's countdown by about seven minutes, the actual moment was quite impressive for those who caught it, with the city's fireworks display exploding outside the windows as the band played on, pummeling bass guitars and rattling cowbells. Plus, we got to celebrate a second time just a few minutes later with the band's improvised countdown, so that was pretty cool, as was a surprise appearance by another E-town star, Cadence Weapon, who jumped up on stage earlier in the set. Of course, the people having the most fun appeared to be those who took advantage of the DJ and dance floor high up in the Tucker Amphitheatre, staking out their ground and dancing the night away with little regard for either the stage below or the constantly shuffling swarms who were there to see and be seen. —EDEN MUNRO / eden@vuwweekly.com

ZODIAC ASTROLOGY

ROB BREZSNY
freewill@vuwweekly.com

ARIES (MAR 21 - APR 19)

The coming year will be a favourable time for you to prostrate yourself in prayer on mountaintops, to grunt ferocious promises into the night wind while standing on rooftops, to dance yourself into an ecstatic state and then meditate on your life's bottomless questions, and to make love with funky spiritual grace while flying on a plane. Catch my drift, Aries? Doing anything that combines heights and depths will put you in alignment with cosmic rhythms

TAURUS (APR 20 - MAY 20)

It's possible you'll live for 150 years. Scientific studies on how to outwit the aging process are generating increasingly compelling data, and so is psychospiritual research into the attitudes and emotions that encourage longevity. The coming year will be prime time for you to make yourself aware of these explorations, and to adjust your lifestyle accordingly

GEMINI (MAY 21 - JUN 20)

Jargon Watch author Gareth Branwyn defines "obstacle illusion" as "something that looks like it will be a huge problem, but turns out not to be." This is your theme for early 2007, Gemini. You may imagine you'll have to face a lot of resistance to your dreams, when in fact you won't. You might even gear up for confrontations that don't actually need to take place. Ironically, though, the willpower and tenacity you summon while expect-

ing to face difficulties could prove valuable. So maybe it's fine if at first you don't realize that the obstacles are illusions.

CANCER (JUN 21 - JUL 22)

I predict that you won't punch out Paris Hilton in a bar in 2007. Nor will you buy your own Lear jet, train to be a Shaolin Kung Fu monk, or get a clip-on nose ring. Leather chaps? I bet you won't wear them even once, nor will you sneak into your old high school at night and spray-paint obscenities on the walls. In the coming year, you might, on the other hand, get a tattoo of the glyph for infinity. You may obtain a ceremonial sword and use it in a ritual to symbolically cut away a certain dead-end fantasy you've been clinging to even though it's no damn good for you. You could also go on a quest to satisfy your oldest curiosity, and learn a lot about how to control and learn from your emotions without repressing them.

LEO (JUL 23 - AUG 22)

From a metaphorical perspective, Leo, the 2006 chapter of your life story could have been titled "Asleep in the Garden." Beautiful fertility and fertile beauty have surrounded you, but you've been more aware of them in your dreams and subconscious mind than in your conscious waking life. I expect that to change in 2007. That's why I'm envisioning a new chapter that'll be called "Awake in the Garden."

VIRGO (AUG 23 - SEP 22)

Patriarch Bartholomew, the leader of the Orthodox Christian Church, has a flock of 300 million. Unlike most other religious leaders, he crusades for the preservation of the environment. "To commit a crime

against the natural world is a sin," he says. "For humans to cause species to become extinct and to destroy the biological diversity of God's creation; for humans to contaminate the Earth's waters, land, air, and life with poisonous substances: these are sins." The astrological omens suggest that he'll be a good role model for you in 2007, Virgo. You'll generate lush personal dividends if you intensify your intention to live in harmony with nature and invoke a spiritual zeal as you defend your planet against its despoilers.

LIBRA (SEP 23 - OCT 22)

I predict that sometime in the coming year two rich attorneys will offer you \$20 000 if you'll deliver a cursed diamond to their shaman in Brazil for exorcism. But you will demand that they not only give you the money, but also introduce you to their good friend Angelina Jolie. They'll balk at that, and the deal will fall through. But then you'll write a movie script based on your fantasy of the experience you might have had if you had actually done the deal, and you'll sell the script to a producer who gets Angelina Jolie to be one of the stars. And if that exact scenario doesn't happen as prophesied, Libra, I bet you'll have a comparable adventure or two that will revolve around the power of your imagination, your determination to hold out for exactly what you want, and a rich harvest of poetic justice.

SCORPIO (OCT 23 - NOV 21)

On the first Monday of every month, a vision of the Virgin Mary appears on the back porch of Audrey Hoff's house in Miami. Even if you usually have no interest in curiosities like this, Scorpio, I predict

that in 2007 you'll be involved in a comparable phenomenon. It won't necessarily feature the Virgin Mary, but will be in alignment with your particular belief system. So if you're a Buddhist, you may have dreams of the Buddha visiting your bedroom. If you're a lapsed Catholic, you may have recurring dreams of Jesus giving you permission not to pray to him. If you're an atheist, you could have a series of spectacular epiphanies that prove to you with ever-more certainty that there is no God.

SAGITTARIUS (NOV 22 - DEC 21)

If 2006 sometimes felt like the Year of Perpetual PMS (even for you men), 2007 will quickly make you forget any bloated, edgy feelings that may still linger. The coming months may in fact feel like the Year of Perpetual Ovulation (even for you men). I bet you'll often feel horny not just for sexual adventures, but for other kinds of intimate exchanges that make you smarter and wilder.

CAPRICORN (DEC 22 - JAN 19)

Your power animal in 2007 will be the hare, whose front legs are shorter than its back legs, allowing it to run uphill with exceptional speed. What this means, Capricorn, is that while you will have more ascents to make than usual in the coming months, you will also be well-equipped to carry them out with efficiency and power. The steep challenges you face might feel daunting to anyone else, but your heightened ability to conquer them will often inspire you to approach them with relish.

AQUARIUS (JAN 20 - FEB 18)

Some people imagine that the Aquarian Age, if it ever kicks in, will be an airy-

fairy affair, rife with crystal healings and dolphin channeling. But that's all wrong. The real Aquarian Age will bring a revolution in our political and economic structures, fueled by the internet and other technologies. There'll be intelligent machines with whom we'll develop complex relationships. Sexual identities will mutate and expand, leading to at least seven distinct genders, and there'll be a host of new ways to experience erotic pleasure. Advances in anti-aging research, nanotechnology and genetic manipulation will mutate many ideas about what it means to be human. You are by no means obligated to be on the front lines of this revolution, Aquarius. But if you do feel inclined to hang out there, 2007 will be the most adventurous year of your life so far.

PISCES (FEB 19 - MAR 20)

"Picture the Grand Canyon," says Buddhist teacher Jack Kornfield. "Every hundred years, a child comes by and throws a mustard seed into it. In the time it takes to fill the hole in the earth with mustard seeds, one mahakalpa will have passed. To perfect the virtuous heart—the joy of integrity—takes a thousand mahakalpas." If that's true, Pisces, then you've still got a lot of work to do. However, the planets are aligned in such a way as to suggest you could make unusually great progress toward the goal of perfecting the virtuous heart in 2007. For best results, meditate often on the phrase "the joy of integrity." Get very familiar with the pleasurable emotion that comes from acting with impeccability. And try out this idea from Gandhi: integrity is the royal road to your inner freedom. ▼

EVENTS WEEKLY

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CLUBS/LECTURES

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1899) • Basketball; every Mon (5-7pm) • Healing Circle; every Mon (6-8pm) • Boxing; every Mon/Thu (7-9pm); every Tue (5-7pm) • Volleyball; every Tue (6-8pm) • Sewing Circle; every Tue (6-8pm) • Beadwork Class; every Wed (6-8pm) • C.N.F.C. Pow-wow; every Wed (6-9pm) • Hip-Hop Class; every Thu (5-7pm) • Cree Class; every Thu (6-8pm) • Elders and Residency; every Fri (all day) • Safe Using and Harm Reduction; Last Fri each month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night; every Fri (6-8pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

COUNCIL OF CANADIANS Grandin Green Co-op Building Panthousa Green Room, 9708-110 St (429-4500) • Edmonton Chapter's monthly meeting • Wed, Jan. 17 (7pm) • Free

EDMONTON NATURE CLUB Royal Alberta Museum • Monthly meeting featuring Dr. Grant Gichrest speaking on the topic, *In Search of the Ivory Gull: Canada's Newest Endangered Species* • Fri, Jan. 19 (7:30pm)

GREAT EXPEDITIONS HOSTEL TRAVEL SLIDE SERIES Hostelling International, 10647-81 Ave (455-6741/454-6216) • Thailand, Cambodia, Vietnam, Borneo, Sabah (2004) by John Beaton • Jan. 8 (7:30pm) • Free

IMAGES ALBERTA CAMERA CLUB Allendale School, 6415-106 St (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

LUNCH BY THE BOOKS: HEALTH AND WAR Stanley A. Milner Library (downtown) Main Fl, 7 Sir Winston Churchill Sq • Lecture on *The North American Mustard Gas Experiments of World War II* with Susan Smith (history and classics) • Jan. 18 (12:05-12:50pm) • Free

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society, 11403-101 St, www.gadensamtenling.org (479-0014) by Kushok Lobsang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St, (425-1050) www.bkwsu.org, Raja Yoga Meditation

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PHILOSOPHERS' CAFÉ Stanley A. Milner Library Edmonton Room, Basement, 7 Sir Winston Churchill Sq • Lecture and discussion on the topic, *Human Rights of Children with Disabilities: Progress or Promise Unfulfilled?* with speaker Dr. Dick Sobsey • Sat, Jan. 13 (2-3:30pm)

A PHILOSOPHY FOR LIVING SGI Centre, 10711-107 Ave, 2nd Floor, SGIEDMONTON@HOTMAIL.COM • Buddhism lecture series • Sat, Jan. 20 (1-2pm) • Free

PRIORITIES OF THE TEACHER AND A MEDITATION FOR THE NEW AGE Stillpoint Healing Centre, 11209 Jasper Ave (452-9388) • Lecture by the Edmonton Transmission Meditation Network • Mon, Jan. 8-7pm • Free

SELF ESTEEM SUPPORT GROUP (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

TOASTMASTERS CLUBS • 'N'ortons: Beverly United Church meeting room, 11919-40 St (476-6963) Improve speaking skills, leadership skills, time management, organizational, listening and social skills; every Wed (7-9pm) • **Pursuers:** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.pursuers.org, weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chamber Toastmasters Club:** (780) 459-5206; Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader; every Thu (6pm)

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North Door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • Wed, Jan. 10 (7pm)

VOCAL IMPROVISATION GROUP 432 2226 or email: estheranna.st@gmx.ch • Group using voice as an instrument in impro-exercises and in free vocal improvisation just starting • The first Sat each month (1-4pm)

WINTER LABYRINTH WALK Riverdale Hall, 9231-100 Ave (424-8339) • Begin your new year with a few moments of quiet reflection with Jean Ure and Nancy Brine, open to all ages, and is done in silence. Children are welcome • Jan. 6 (11am-2pm) • Free, donation appreciated

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP http://groups.yahoo.com/group/bwedmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7-30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm); http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms); Speakers Series. Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmliving-positive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-5pm, TV room) • Trans Education/Support group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; ttiqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting: Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study; Sat (12-2); suitup-showup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Thu-Sun 8pm-3am; Fri Sat 8pm-4am • Thu: Gorgeous featuring hostess Dr. Lxxxx Tronic. Featuring Drag Kings and Queens, burlesque and rotating game shows. Bands upstairs monthly • Fri: All Request Dance Party every Friday with DJ Jazzy • Sat: Always like New Years Eve. with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: A fabulous Drag show every Sunday featuring hostess Connie Lingua. Rotating guests, live singers and drag Queens, with contests. \$2 cover, free pool all night long • Weekends: \$4 (members)/\$6 (non-member)/Sun \$2 cover

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

BRIGHT NIGHTS WINTER FAMILY FESTIVAL Hawrelak Park, 9330 Groat Rd (426-4620) • Until Sun,

Jan. 7 • Donation of cash or non-perishable food items for the Edmonton Food Bank

CINEMA AT THE CENTRE Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq (496-7070) • *Satin Rouge*, France/Tunisia 2002, Arabic and French with English subtitles; rated 14A • Wed, Jan. 10 (6:30pm) • Free

THE COST OF WAR Whitemud Library, Whitemud Crossing Shopping Centre, 4211-106 St (496-8357) • Documentary and discussion evening, first in a series • Tue, Jan. 16 (7pm) • Pre-register

EDMONTON INTERNATIONAL FILM FESTIVAL—THE WORLDS HOTTEST COMMERCIALS Gameau Theatre, 8712-109 St, www.edmontonfilmfest.com • Fundraiser, a theatrical screening of the best TV commercials from around the world • Tickets \$10 (adult)/\$7 (youth/student)/\$6 (Monday screenings and seniors) • Jan. 26-Feb. 8; 2pm matinees on Sat and Sun

A NIGHT OF MUSIC AND THEATRE Catalyst Theatre, 8529 Gateway Blvd • Featuring performances by Andrea House, Terry Morrison and John Gorham, the Aerobatics of Danny Gorham and friends, Paul Bellows, Laura Crawford, and a short play by Stewart Lemoine and more • Sat, Jan. 13 (7:30pm) • \$20 at TIX on the Square, Blackbyrd, Alfie Myhre's Music, Acoustic Music Shop, Avenue Guitars, in support of Change for Children's Acupuncture Works!

WELCOME TO THE REEL WORLD—WHY WE FIGHT U of A Campus, CEB 325 (behind CAB) • Documentary presented by U of A International followed by a Q and A period with Julian Castro-Reia • Tue, Jan. 6 (4pm) • Free

KARAOKE

BAR-B-BAR 4249-23 Ave (461-2244) • Every Thu and Sat (9pm): James, Mr. Entertainment • Every Sun (7pm): James, Mr. Entertainment

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12); with Jeannie and Bruce

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd (462-6565) • Every Tue (9pm); with Sonia, Prosound Productions

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu

ECCO PUB 9605-66 Ave (435-5050) • Every Mon (9pm); with Sonia, Prosound Productions

FRANCO'S PUB 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm-2am); with Jeannie and Bruce

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm): Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight); with Deb Thulin, Hot Karaoke Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm): With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late); with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Every Fri (9:30pm); with Sonia/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1999) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-89 Ave (469-8165) • Every Thu (9pm-1am)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm); Hosted by Mc Entertainment's Scott Parsons • Salsa and the City Thursdays: Latin music and Salsa lessons; every Thu (9pm)

ORLANDO'S 15163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am); with TLC Entertainment

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St, U of A (492-2153) • Hey, What Are These Tunes Called? Name That Tune every Tue with Colin Krieger • Karaoke, baby; every Wed (9pm); with Colin and Darrell

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm); with Ruth • Hightstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; every Thu-Sat (9pm-1am); with Off-Key Entertainment

SANTANNAS 17930 Stony Plain Rd (481-7625) • Every Wed (8pm-12); with Jeannie and Bruce

SILVER MARTINI 10668-156 St • Every Sat (9pm-1am) with ProSound

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

THORSBY HOTEL • Every Sat (9:30pm-1:30am) with Prosound

X-WRECKS LOUNGE 10143-50 St • Every Wed (7:30-11:30pm) with Sonia, Prosound

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Every Thu (9:30pm-2am); with Off-Key Entertainment

ZAKS ON 51ST AVENUE 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)



Year of the dog comes to an end with a little bitch

QUEER TOTALLY GAY

LUKE FOSTER
totallygay@vuwweekly.com

It's been a few days since the events of New Year's Eve have transpired, so please, tell me what was it like! Whatever you did, wherever you went, did the people and the entertainment meet all of your expectations? Did you have a good time—or do you just think you had a good time because after drinking too much sparkling white wine out of champagne flutes you just don't remember?

Did you have that perfect kiss, or did you just get stroked at midnight?

The anticipation of the New Year is something that has always been lost on me. The promise of a fresh-start, a full 365 days to check off the same list of unreachable goals you made last year. The chance to become a new you, the you that you have always known you can be if only you had some sort of catalyst to start you on the way to becoming that new you. You get it?

Like trying to quit unhealthy behaviours like smoking, eating fatty foods or biting your fingernails. Or making a pact with your best bud to go out running three times a week, or to start doing push-ups and sit-ups instead of just sitting in front of the TV. Or buying into the most ridiculous one of them all, believing that tiny paper horoscope scroll you found in your Christmas stocking that prophesied this New Year will be the year that you are going to find true love.

Well, I'll tell you this for free: this is not the year you are going to try online dating. You'll keep on smoking until you get a cancer scare. You won't even think about exercising until bathing suit season comes around and by then it will be too late. It's always too late.

Let me put it another way: New Year's resolutions are stupid. It's that simple. It's better not to have them because if you don't know where you're going, then how will you know when you've gotten there? Well, you won't, but then you also won't know when you haven't gotten there, either. "Think about it," to quote Jerri Blank, "because I sure haven't."

AND WHAT ABOUT KISSING someone on New Year's Eve at midnight? Unless you've become domesticated, what self-respecting homo leaves the house for a night on the town before midnight? How does that even work if you're gay? Do you pucker up in front of the bathroom mirror while simultaneously putting product in you hair and plucking your eyebrows?

That is, if you even get to kiss someone at midnight. Last year, I had a New Year's Eve kiss, but it was courtesy of one of my gal-pals, Natalie. But it wasn't at midnight. When the clock struck 12, Natalie was in the bathroom cleaning up after one of our mutual friends got violently ill by downing one too many shots of tequila earlier in the evening. We had our New Year's Eve kiss when I dropped her off at home: a peck, and it was uncomfortable.

I don't understand how the end of something—the end of the year—can be met with such optimism, every time it comes around. And how people believe over and over that this year, this year is going to be different. I'm going to become something that I'm not, do something new that I'll hate, meet people that I won't be able stand. What's so wrong with you now? You're probably kind of boring, but you're still you.

I'll tell you this, and I'm still not going to charge: New Year's isn't new. It's always the same. Nothing's going to change. Nobody's going to change. And you probably got mono from all of that kissing. Yes, in my estimation, 2007 will be the year of the bitter queer. What else is new? ♥

Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vuwweekly.com detailing such a find win their pick from the pile of astoundingly horrible CDs in our offices.

ADS! CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

AUDITIONS

The Citadel Theatre's *Teens @ The Turn Festival* (May 2007) seeks actors, directors, stage managers and designers. 13-18 years of age. Auditions for actors are February 3 and 4. Visit citadeltheatre.com or call 426-4811 for details.

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SERVICES

SACE - Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling & public education services. The following is a list of topics we cover in our presentations. If required we can customize a presentation to meet your needs. T: (780) 423-4102 / F: 421-8734 / E: info@sace.ab.ca; www.sace.ab.ca / 24 Hour Crisis Line: 423-4121

Want to stop smoking? Attend Nicotine Anonymous meetings: 7pm, every Wed, at Ebenezer United Church Hall, 106 Ave and 163 St. Contact Gwynn 443-3020.

Boys and Girls Clubs of Edmonton offers support groups and workshops for parents. Various city locations. Call 481-1292 for information.

ARTIST TO ARTIST

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE. Ads more than 20 words are subject to regular price or cruel editing. Free ads must be submitted in writing, in person, fax or e-mail. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/fax 426-2889/e-m glenys@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

Female lead needed for short film. 20-30 yrs old to play drug dealer Jesus. Paid gig. Make-up, hair on set. e-m: josh@joshloewen.com

Edmonton Fashion Week seeks aspiring fashion designers and stylists for Cheap and Chic Contest for **Mar. 22-23**. Media Exposure and Promotional opportunities. Please e-mail planetze@shaw.ca or call 428-3499. Studio located at 10055-80 Ave. Open Wed - Sat 12am-5pm.

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Wanted: A Director/FilmMaker with a need for a project and a passion for Ninja's and Comedies.
RaVeN@SeducingInternalNeeds.com

ANIMATED FILM CONTEST FOR YOUNG CANADIANS- MAKE THE PIXELS DANCE: from now 'til Jan. 15, 2007 on the NFB's Focus on Animation Web site. Youth from 9-20 are invited to grab a cell phone or digital camera and make a film up to three minutes long, with the ordinary-or not so ordinary-materials around them. nfb.ca/animation.

Call for poets to participate in S Country Fair 2007, the Lotos Land spoken word stage. Email Blaine or Dee at mostvocal@canada.com, give a sample of work (2-3 poems), a bio.

Artsy Mum, a collective of emerging artists with children, wants you! Share inspiration and child-care! artsymum@gmail.com

Planet Ze Design: looking for performing artists, models, dancers, and actors in regards to Edmonton Fashion Week. Call 428-3499 for more info. Drop-ins welcome. 10055-80 Ave.

Call to Enter: **ArtsHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Open Auditions: every Thursday evening, 8pm-12am at THE IVORY CLUB 2940 Calgary Trail, Edmonton's only Dueling Piano Bar. For info Ph Tim @ 904-7455.

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VUEWEEKLY CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

Seeking 3D Character Modeler/Animator.
RaVeN@SeducingInternalNeeds.com

Film and Video Arts Society: Register now for Video Kitchen and learn the basics of video production in this 3 month class. For info visit www.fava.ca or call 429-1671.

MUSICIANS

Boomer-age guitarist or keyboardist and singer in '60s rock band for fun and charity performance: call Ken 907-6422.

Solid metal act seeking exp. bass player with pipes for serious project. Must be willing to experiment sonically. Pro gear/attitude. Casey@221-0419.

Opportunities for flute players to participate in ensembles beginning Jan. at MacEwan's Alberta College. For info call Liane Gayler at 633-3805.

Drummer needed for 4-piece original rock band Cassidy. Weekly jams/regular gigs. Visit www.cassidyrocks.com or call Sean 424-0675.

Multi-instrumentalist from Leduc looking for other musicians to create music together. 980-4009.

R&B band looking for trumpet player. www.chain-offools.ca; Danny at (780) 909-5160.

Vocal improvisation Group—just starting! The 1st Sat ea month; 1-4pm, using our voice as an instrument in impro-exercises, in free vocal improvisation. Estheranna (780) 432 2226 or e-mail: estheranna.st@gmx.ch

Local a cappella group seeking singers. Looking for one male and one female, or two females. Contact info@svenbld.com if you're interested.

Bassist, Leduc area; seeks other musicians. Rock, folk, blues, country, no jazz. Good gear, can gig, call 387-3143.

Exp. mature **bass player w/vocals seeks** like-minded musicians for weekly jam sessions (classic rock covers). Occas. no bar gigs. No drugs. Mike 474-3740.

Wanted top 40/classic rock and blues bands. Promo pack and CD to JJ's Pub, 11627 St. Albert Trail.

LOST AND FOUND

FOUND: PINK IPOD on bus Nov. 7, Tues. ppb@telusplanet.net to ID.

VOLUNTEER

Support the **Youth Emergency Shelter Society** Call 468-7070 to donate today—and help YESS fulfill their mission of giving youth at risk a chance!

Mentors for Children/Youth. Supportive adult role models needed to share time and interests with kids in care. Evening or weekend placements, 2-3 hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Volunteer Yoga Instructor: Strathcona Place Senior Centre. Ph Rita Mittelstaedt 433-5807.

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Dis woman, she is, how you say; quite ze bitch, non?

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ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA

My girlfriend and I met in Europe. We were simply friends because she had a boyfriend. She came here for grad school and now we're dating. But she still hasn't broken up with her "boyfriend" in that country. She doesn't want to do it over the phone after five years. She says she'll break up with him over summer break when she can do it in person. Does this mean I could also have another girlfriend? I don't want to be the asshole boyfriend that tells her to break up with her undergrad boyfriend and yet it'd be great if I could be that guy without being an asshole. Help?

LOVE, CONFUSED

DEAR FUSE

You're not confused, you're just a bit dumb.

You're not really her boyfriend, either; you're the Guy She's Seeing Behind Her Boyfriend's Back. As a GSSBHBB you don't get to tell her to break up with her boyfriend.

It's perfectly okay to tell her that you'd like to be her boyfriend after she breaks up with Euroboy—saying what want and what you can and cannot put up with doesn't make you an asshole, it just makes you not a doormat. Right now she assumes that you don't really mind being the guy she keeps Stateside while she dangles Euroboyfriend on a very long string, and why shouldn't she?

If she really believes letting him think all is hunky-dory (substitute appropriate folksy Yurpean idiom here) for another six months and then ruining his summer is kinder than dispatching him swiftly and judiciously, then I really don't know what to think of her. Clueless, thoughtless, or cruel? Hmm ... I just don't know which one to pick—they all sound so good!

LOVE, ANDREA

DEAR ANDREA

I have been cohabitating with a woman for 10 years. We were a couple for half that time, but due to her bipolar disorder, my issues and the resulting incompatibility, I insisted we officially break up. However, I'm still providing considerable financial support and have continued living under these less than ideal conditions as she strives to get her life back in order. Slowly. As if this were not enough, our apartment is a shambles. All the while I've lived virtually as an ascetic monk.

A number of opportunities have gone by due to my unorthodox, awkward living arrangement. I've wavered from one extreme to the other—going through periods of resigning myself to never having sex again, or else I'm absolutely, uncontrollably obsessed. At this point, not knowing when my apartment and my life will be my own again, I am about to climb the walls. I just after just about any female that crosses my path, including those to whom I would

not ordinarily give a second look.

Although my roommate gives lip service (the only kind I've received during the last long five years—LOL) to my seeing other people, she also has no problem making it known how uncomfortable it would make her feel. I am going stark, raving mad without. Look forward to hearing what, if anything, you can offer.

LOVE, NO MONK

DEAR MONK

Yeah, well, I'm not offering the only thing we're both sure would make you feel better, so don't get too excited.

Look, you know what I'm going to say. Loyalty is great, taking care of those less able is great, but there's a lot to be said for taking care of yourself, too. You've done well by her, now help her get set up with some services and get yourself (or, preferably, her) onto Craig's List and get her a room. Pay her rent if necessary. Be her friend. But get her and her "discom-

fort" the hell out of your apartment.

I had to cut a lot out of your letter, which felt as long to me as your period of enforced and guilt-ridden celibacy has to you, but it seems you feel a little awkward about being so sexed up in your situation and at your age. Well, unless you've got a better plan you're just going to have to be 60 and starting over. That's not the greatest, but how much better is it than being 60 and done already, huh? Huh?

A side benefit of all this that you probably haven't considered is that having been so loyal and such a caretaker will make you very attractive to certain types of women. Kind of the way that the single mothers at the playground cannot stop themselves from crawling all over married men who show up there with a baby. Or a puppy. (What is up with that, anyway? Women, cut that out!)

You will get free of this, and you will get laid. Do it in that order if that's the only way you feel comfortable, but do it. LOVE, ANDREA

VOLUNTEER

The **Alberta Diabetes Foundation** is seeking volunteers to help plan and organize various community and fundraising events in 2007. If you are interested, please contact Darlene at 447-2643.

International Week, Jan. 29-Feb. 2. A variety of Volunteers needed: Presentation assistants, publicity work, concert staff, general office help, event assistants. Contact Eli at international@ualberta.ca or drop into the International Centre at the U of A.

If you enjoy **working in an office environment and speaking with seniors**, this is a great opportunity to help us out only one day a week. Great computer experience! Call Deanna at 732-1221.

Want to make a difference in someone's life? Teach an adult to read and write. We are always looking for tutors in your area. Contact the **Centre for Family Literacy** 421-7323 or find us online at www.familit.ca

Fall hours of **Edmonton Bicycle Commuters, BikeWorks**. Edmonton's volunteer run bike shop are Wed 5-9pm and Sat 12 (noon)-5pm. Hours are subject to change, please call ahead to confirm: 433-2453.

Help to broadcast news for blind and print-restricted Edmontonians! Email edmonton@voice-printcanada.com, or call 451-8331.

Do you want to have fun driving grandmas and grandpas? We pay your gas! If you can spare 2 hours per week/ Monday-Fridays during the day and have your own vehicle, we would love to hear from you. Call

Deanna at Seniors Driving Centre at 732-1221.

Volunteers Needed! to teach conversational English to adult immigrants at a public library. Various locations, avail. 1-2 days/wk. No Experience required. Call Judy 424-3545.

Volunteers Needed! to be an interpreter for Spanish speaking newcomers to Canada. Call Judy 424-3545.

Volunteers Needed! for simple clerical and non-solicitation phone calls. Downtown, flexible schedule 2-8 hours/week. Call Judy 424-3545.

Literacy Tutors Needed. Assist adults with developmental disabilities to acquire basic reading and writing skills. Support provided. 1-2hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973.

First formational meeting of the Canadian Church of Pagan Humanism. **Foundresses, nuns, and Directors needed.** For info and time, call Trey at (780) 477-2540 or cageytlc@telus.net.

Volunteer in Strathcona Place Senior Citizen Centre Dining Room, Ph Terrie Shaw, 433-5808.

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Amber: Outgoing redhead; just 18; brand new to the industry, 34B-26-32; very open minded; call for availability; 441-1330.

Chissy: Sexy hot Italian w/ jet black hair; very busty; 23; ask her about special; call for availability; 441-1330.

Mae-Ling: 20 yr old Asian; great body; loves to pamper; no rush service; a delicate oriental gem; call for availability; 965-4968.

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Facts about the Wine & Spirit Education Trust (WSET)

- WSET certificates are internationally recognized as formal qualifications in wine.
- Programs are offered in 28 countries across the globe and in seven languages.
- The WSET Diploma is considered the stepping stone to the ultimate Master of Wine designation.

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LEVEL 4 (SECTION I) – GLOBAL BUSINESS OF WINE & WINE PRODUCTION**

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LEVEL 4 (SECTION IV) – LIGHT WINES OF THE WORLD (PART 2)**

The level 4 programs combined represent the highest level of wine education currently available in Canada. Successful completion will result in the student gaining the WSET Diploma in Wines & Spirits.

* Students will have the option to sit the relevant WSET exam at the end of each course.

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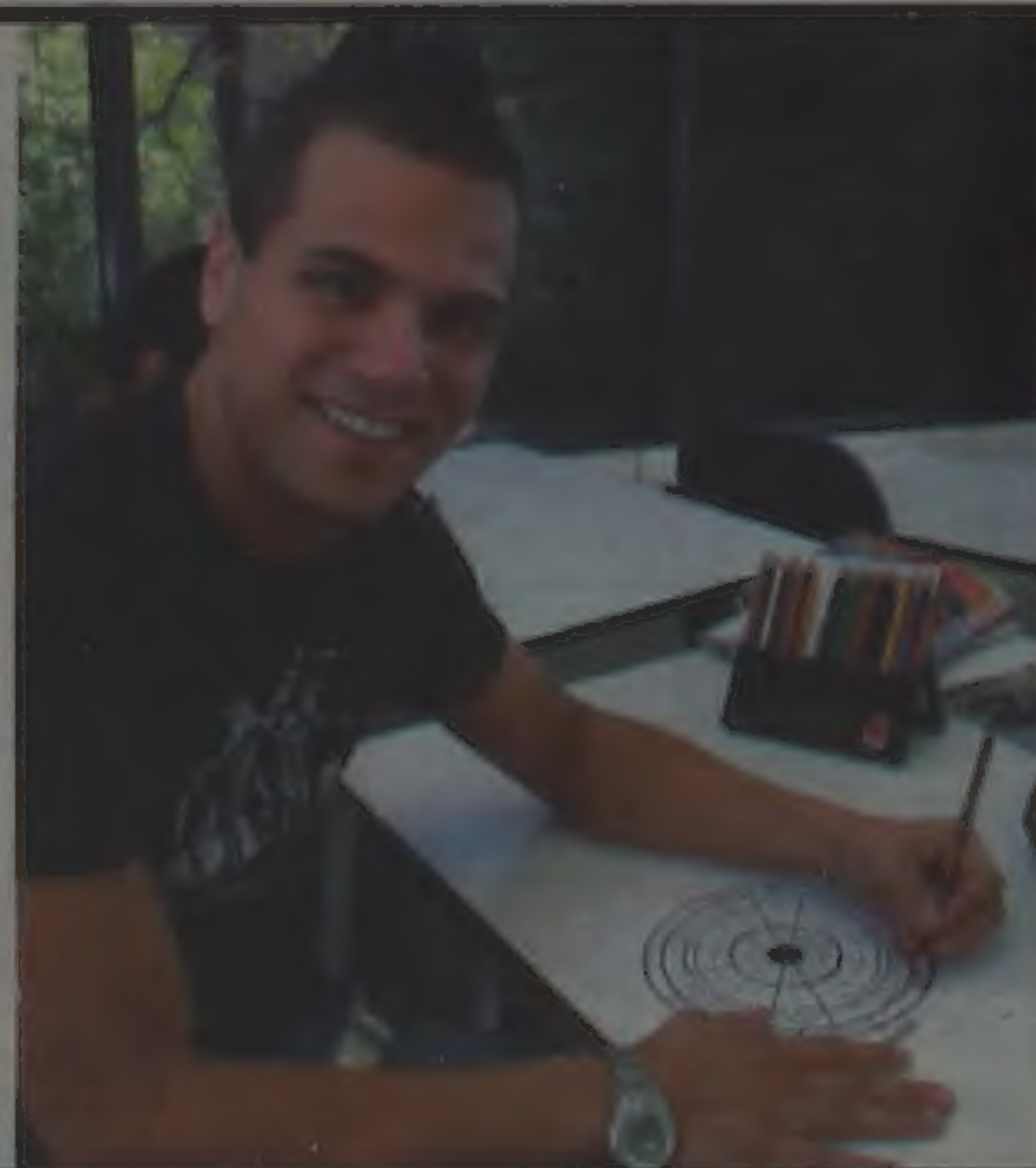
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